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The Classical Review

DECEMBER 1905.

THE REFORM OF LATIN PRONUNCIATION.

A LONG delayed and much needed reform seems at last on the way to be realised. Within the space of about a year five different bodies have been moved in the question. The answers to a circular issued to the members of the Cambridge Classical Society last Michaelmas Term showed that nearly ninety per cent. of the answerers were in favour of reform. At the meeting of the Classical Association of England and Wales in January last a motion for the appointment of a Committee was passed with but one dissentient voice; and this committee has been actively engaged in formulating a scheme of a character calculated to secure general acceptance. A little earlier, at the end of November, Professor Hardie broached the subject before the Classical Association of Scotland and a Committee appointed on March 11th at Aberdeen prepared a scheme which was submitted to the meeting at Glasgow on Nov. 25th at which Professor Butcher presided. After a discussion in which Dr. Heard, Mr. Hyslop, Mr. George Smith, Professor Phillimore and others including the chairman took part, a resolution was unanimously carried in favour of greater accuracy and uniformity of pronunciation in Latin and Greek. The consideration of details was held over till the meeting in March 1906. Meantime the report is to be sent to the Chief Schools and Training Colleges in Scotland and to H.M. Inspectors of Schools and expressions of opinion invited.

NO. CLXXIII. VOL. XIX.

The evening before the Oxford Philological Society met in Exeter College hall under the presidency of Dr. Farnell, other Oxford teachers of the Classics and members of the Cambridge Philological Society being present by invitation. The object was the renewal of common action in the two Universities which had been intermittent since 1887 when the Oxford Society gave a general approval to the scheme of Latin Pronunciation drawn up and published by its Cambridge sister. The members of the Cambridge Society attending were Dr. Arnold, Dr. Conway, Mr. E. Harrison (Hon. Sec.), Dr. Postgate and Dr. Reid. After some introductory remarks by the President Mr. Godley, acting Public Orator, proposed and Professor Ellis seconded 'That in the opinion of this meeting of Classical Teachers in the University of Oxford some reform in the current English method of pronouncing Latin is urgently needed.' The motion was carried with only two dissentients. Thereupon a short scheme embodying a minimum of necessary reforms which had been prepared for the conference by representatives of the two Societies was introduced by Dr. Postgate and seconded by Prof. Joseph Wright. After a discussion in which Mr. J. A. Smith, Dr. Arnold, Mr. Grundy, Mr. R. T. Elliott, Sir David Hunter Blair and Dr. Conway took part, the recommendations were adopted *en bloc* by a three-fourths majority of those present and voting. It should be added that the scheme dealt only with native Latin sounds.

F P

THE DOLONEIA.

If we grant to Mr. R. M. Henry (*Classical Review*, May, p. 192) that the Doloneia is 'neither rich nor rare,' at least he may allow us to wonder 'how the devil it got there,' got into the *Iliad*. Mr. Henry regards the Book as a burlesque, a deliberate attempt to make fun of the Epic characters and situations. Mr. Monro also writes that 'the whole incident has the character of a farcical interlude, and as such it is out of harmony with the tragical elevation of the *Iliad*.' I do not think that the poet intended to be so pleasant as Mr. Henry finds him; and I do not see why a poet, addressing an audience in the hall of a princely house, should not have given play to his sense of humour, now and again. Humour is certainly not the strong point of the Epics: the jests are pointed with spears, or driven in with the staff of Odysseus. Granted that the piece is intended to be humorous that is no reason why it should be late. Meanwhile, if it be a late and conscious mockery, how did it win its way into the canon? Of all things, when I read the higher criticism, I find the want of a consistent working hypothesis as to why, how, when, and where that canon was formed. One is tempted to fall back on the legend about Pisistratus and his editorial Committee, as less hopelessly futile than the vague talk about a 'school' or 'schools' who made the Homeric poems what they are. But, granting that Pisistratus did something or other to Homer, why should he have added a book of 'deliberate parody,' of solemn burlesque, to the text? How could any one have the power to do that?

The Doloneia is not, I fancy, so comic as Mr. Henry supposes. He states its contents with humorous intention, but anyone who chooses can play the part of Scarron with any book of the two Epics. We may discount Mr. Henry's facetious way of stating the facts. Mr. Monro, he says, 'lays stress on the adventurous and romantic nature of the book and the character of Odysseus as pourtrayed in it.' Mr. Monro, as usual, here writes like a competent and sympathetic critic of early poetry. Mr. Leaf grants that 'the story itself is vigorous enough when we come to it.' It is vigorous, I hope to show, with the energy of a man who thoroughly knows what he is writing about, who is a keen observer of human

character, and has more and better humour than Mr. Henry gives him credit for.

Suppose an early poet, chanting on winter nights a long epic to an audience in the hall of a princely house. He takes up Agamemnon and the Achaeans at the nadir of their fortunes. The Greeks have been driven to their ships; Hector is encamped on the plain; the light of his camp-fires is glowing on the dark sky (line 12) in the eyes of the wakeful Agamemnon, and Achilles has threatened to launch his ships at dawn. Agamemnon is dumb when he hears of this threat, but Diomede keeps up the hearts of the kings. (IX. 13-51, 680-713.) It was in Book IX. 15, 16, onward, that Agamemnon turned cur, and Diomede spoke like a hero.

The poet here sees his opportunity for a lay in which events give encouragement to the Achaeans, while the situation affords an opportunity for unmasking novelties. Is there anything suspicious in all that? Have we anywhere else in the *Iliad* the picture of a night in a demoralised leaguer? Many such nights, with their wakeful anxiety, the poet's warrior audience may have known. The situation being more familiar in fact than in poetry, many of the events are also unfamiliar: it does not follow that they are meant to be funny. Remember, first, that the haughty Agamemnon is alone and is demoralised. Is it suspicious that he, unobserved and broken in spirit, should 'tear many hairs from his head by the root to Zeus upon high'? The poet, says Mr. Henry, 'wishes to make Agamemnon ridiculous.' Yet Agamemnon does nothing that, in his frame of mind, and alone, he was not very likely to do. Heroes who 'wept like waterfalls' and wore long locks, were not close-cropped British officers. When Napoleon was nervous before Leipzig he shot at a dog which barked at his horse, he missed, and threw the pistol after the tyke.

Agamemnon rises in a restless way, and, like every hero who is aroused in this night of 'funk' he dresses in what comes to hand, not in armour. They are not going to fight, and they catch at a motley variety of garments and head-gear. It would be odd if they did anything else: the poet was not wholly destitute of imagination.

The proceedings of Agamemnon are vague and purposeless, just because he is de-

moralised. Usually 'he is unbending and discourteous,' as Mr. Henry says quite truly; but now, as in Book IX, his heart is in his καλὰ πόδια (line 22) is 'in his boots' or rather his brogues, and he bids Menelaus waken the others with profuse courtesies. 'This, to say the least of it, was impertinent, considering the way in which Agamemnon has comported himself all along,' writes Mr. Henry. He appears not to understand the situation. Agamemnon has brought ruin to the very doors, by his own fault, and his arrogance has now evaporated. He had been weeping like a mountain well and had proposed to 'scuttle,' in IX. 13-28. It may, perhaps, be argued that a poet would not represent Agamemnon at all, in his depressed condition; but if he did, he had to represent him as he does, in Books IX., X.

Diomede, on the other hand, has just shewn resolute inclination to play an up-hill game (IX. 32-49, 697-709) and, with the indomitable Odysseus, he saves the situation. I see nothing comic in Nestor's remarks when he is wakened, he knows not by whom: realistic they may be, and Mr. Henry may think the wariness of the old warrior funny if he pleases. He had two spears at his hand, and was ready to use them. In lines 163-167, Diomede 'flies at Nestor,' in Mr. Henry's phrase. As I understand the poet, he praises and admires Nestor as 'a tough customer for an old one,' if we are to be colloquial. Throughout Nestor acts and speaks like the military Polonius that he is. Something must be done to quiet Agamemnon's nerves, and he proposes to send out a spy: a most natural proceeding. The proposed reward in black sheep may have been intelligible to the audience of the period; Mr. Leaf suggests an interpolation. If the passage is part of the joke I do not see it.

That the passage about the cap stolen by the god-father of Odysseus, Autolyceus, is a parody of the lines about the sceptre of Agamemnon (II. 102) is Mr. Henry's opinion (265-270). In that case, *cadit quaestio*; the Book is a burlesque, and the old question revives, how was it intruded into the canon, and for what reason? But Autolyceus was clearly a favourite rogue in Homeric times, and I think that, as concerns his exploits, and the light in which they were regarded, we are not at the proper point of view. Autolyceus was, to the original hearers of the lays, what the rogue Lemminkäinen is to the Runoia of the Kalevala. Manifestly he was a maternal grandfather of whom Odysseus had reason

to be proud. *Autres temps, autres mœurs*, an adage which critics of Homer are apt to forget. We must try to read him in the same spirit as the audience heard him. Even the Scholiast was nearer the point of view than Mr. Henry is, and thought the cap a very appropriate present to Odysseus.

The whole picture of Dolon seems to me worthy of Shakespeare. The son of a rich man, the only brother out of a family of five sisters, not much to look at, but swift of foot, horses are his idols. When caught, he eagerly tells all that he knows, and, thinking that the bitterness of death is past, his heart returns to, and his tongue dilates on the splendid steeds of Rhesus: 'the greatest and finest horses that ever I saw' (436). The whole scene of the capture, the interrogation, and the slaying of the caitiff Dolon, seems to me to be admirable, and full of ruthless humour. As far as I see Odysseus *does* get the information for which he asks, and more (406-445). I may mistranslate 465-468, but I think that the method of marking the spot where Dolon's spoils were placed is not Abderite or Gothamite. Finally the action of Odysseus in making a clear path through the corpses for the horses 'that were still unused to dead men,' is described by a poet who knew the ways of horses and of war (490-493). This man was not a late scoffer: Mr. Henry does not remark on this touch of knowledge and of poetry. Why should Odysseus *not* signal to Diomede by a low whistle? I do not gather that he gave a cat-call through his fingers! The laugh or 'guffaw' of Odysseus, and the bath taken by the heroes are both in character and in keeping. *Enfin*, the Achaeans have won through 'the night of dread,' and have had encouragement to hold up their hearts.

I do not agree with 'the editors' that the Book is 'so miserable in its attempts to be Homeric.' The lateness of the language I leave to philologists: as literature I think that the Book was, or would have been, a welcome relief to an heroic audience who had been in nervous nocturnal situations themselves. To give such relief and variety, not to be a funny dog, was, I feel sure, the motive of the author of the Doloneia.

Throughout the higher criticism of Homer one observes the truly unscientific failure of the critics to put themselves *dans la peau* of the original audience to whom the poet made his appeal. The critics read with eyes eager to discover discrepancies which excited listeners of, say, 1100-900 B.C. could never have detected. They are

vexed by episodes and digressions, even by the over-abundance of fighting scenes, but all these things would be the joy of the audience, who revelled in the numerous and varied pictures of life as they knew and appreciated it. Many things repulsive to the modern student were delightful to the original audience of the poet. In reading Shakespeare we make due allowance for his 'topical' passages, for the taste of his audience, for 'the ears of the groundlings.' No such allowances are made for the tastes of the original audiences of the Epic poet. He is asked to come up to the standard of Aristotle: where he fails to do that he is 'un-Epic.' Necessarily Homer thought no more of the taste of Aristotle than of the taste of Peppmüller. The whole episode of Dolon corresponds closely to the taste and humour of many of the saga-makers. An Icelandic audience of 1100 A.D. would have appreciated it better than Mr. Henry. An excited Achaean

listener to the close of Book X. would have conferred a cup, a sword, or a girl captive on the singer of Book X. Can any critic with imagination and sympathy enough to think himself, for the moment, an eager warrior, listening in a hall to the chant of Dolon, deny my assertion? Science herself demands that we should place ourselves far back in the Achaean past before we criticise the poet. This is the last thing that many commentators remember. The linguistic tests may put the book late, but, when it came, we may feel sure that it was welcome. Had there been references to it in later books, criticism would have dismissed them as 'interpolations.'

In my opinion, an analysis of the proceedings and character of Agamemnon, compared with those of Charles, Arthur, and Fion, in mediaeval epic and romance, would throw light on the unity and approximate date of the Iliad.

A. LANG.

ON TWO PASSAGES IN THE *BACCHAE*.

(1) vv. 775-7 (Weklein):

*ταρβῶ μὲν εἰπεῖν τὸν λόγον ἐλευθέρους
πρὸς τὸν τύραννον, ἀλλ' ὅμως εἰρήσεται·
Διόνυσος ἥστων οἰδενὸς θέων ἔφυ.*

There is a difficulty about these lines which as far as I know has never been pointed out—the strangely submissive tone adopted by the Chorus. Contrast their words in vv. 263-5 :

*τῆς δυστεβείας· ὡς ξέν', οὐκ αἰδῆ θεοὺς
Κάδμον τε τὸν σπείραντα γηγενῆ στάχνη,
'Εχίονος δ' ἀν πάις κατασχύνεις γένος;*

The difference in manner is unmistakable, and becomes only more striking when we consider the circumstances under which the two remarks are severally made. The earlier, full of uncompromising hostility, occurs exactly at the point where one would expect the Bacchants to be most conciliatory. Pentheus has just come upon the scene. He is the king of Thebes, as the Chorus know, and humanly speaking he holds their lives in his hand. His opening speech is a furious denunciation of the Bacchic religion and its followers. Obviously it behoves the Chorus to act with caution—to protest, no

doubt, but to protest with patience and submissiveness. Instead of this they instantly raise the cry of 'Heresy!' (It may be answered of course that they are strong in the knowledge that their god can protect them against any earthly power; but if so, what of the later passage?) Turning to vv. 775 sqq., it is to be observed that they come precisely at the point where the case for Dionysus has received the strongest possible support. They form the first utterance of the Chorus in presence of the king since the overthrow of his palace and the story of the First Messenger with its crushing wealth of miracles. What better opportunity could there be triumphantly to point the moral and even to hurl defiance at the hated Pentheus? Instead of this, the 'Raging Women' evince a belated timidity: 'I fear to say my say freely to the king, but still the words shall out: Dionysus is inferior to none of the gods.' There is no reason which can be offered for their pusillanimity which does not apply with threefold force to the first passage. If he is angry now, he was angry then, and since that moment they have been cheered by the presence of their god himself, as

manifested in the leaping flame and the reeling palace-walls. They have seen the irresistible might of Dionysus and the utter inability of Pentheus to stay his course. When they were most alone and most defenceless they withstood him to his face; now that they have seen him baffled and discredited they cringe before him with the Messenger's triumphant narrative ringing in their ears.

Surely it is impossible to deny that these two passages are essentially inconsistent. The first of them is certainly appropriate, and the second just as inappropriate, to the Chorus of Maenads. The question that faces us then is, to whom are vv. 775-7 suitable? If the *Bacchae* had perished, leaving us only these three lines and a vague knowledge of the plot, how would scholars have treated the fragment? They would have postulated a 'Chorus of Theban Elders' and would have assigned our passage to them. To such a speaker they should be given now. Most readers must have been struck by the way in which the ordinary Theban citizens (who would of course be an enormously important factor in such a situation) are kept out of sight all through the play. But one of them, I imagine, comes to the front at this point, and with a nervousness and deference quite alien to the Maenads, but exactly appropriate to a loyal subject of the Theban monarch, avows his belief in Dionysus and attempts to divert the King from his suicidal policy.

In short, the passage affords another piece of evidence in favour of Dr. Verrall's view of the 'Chorus' in Greek Tragedy as expounded in his edition of the *Agamemnon* (2nd edit. *Introd.* pp. xlvi-iii). There are, I conclude, ordinary Thebans, other than the usual πρόστολοι, on the stage, who, except in this place, have no words assigned to them. The very scanty references to the men of the city seem to show

that their attitude towards the new worship passes from inert disapproval to inert acquiescence—they are Boeotians through and through. And this transition is marked by a halting confession of faith from a single individual with more enterprise and intelligence than his fellows.

(2) vv. 239-241:

εἰ δὲ αὐτὸν εἰσω τῆσδε λήψομαι στέγης παύσιν κτυπῶντα θύρον ἀνασείοντά τε κόμας, τράχηλον σώματος χωρὶς τεμών.

Why στέγης? Why should Pentheus think it necessary to take the malefactor inside his palace before execution can be done on him? That he actually does send Bacchus, when taken captive, into the house, is no argument, for by the time we reach that point the king has changed his mind. Instead of beheading the 'Lydian' he passes no sentence, and merely gives directions for his imprisonment. For this indeed a στέγη of some sort is necessary, but not for an execution; least of all is the palace a suitable spot. Wecklein (quoting *Or.* 1531) suggests τοῦδε... ξίφος, but this is going unnecessarily far from the manuscripts. Should we not read:

εἰ δὲ αὐτὸν εἰσω τῆσδε ληψόμεσθα γῆς κτέ.

i.e., 'If I catch him while he is still within reach of my authority I will stop his sport for ever'? Probably the change originated with some reader who was offended by the discrepancy in number between ληψόμεσθα and παύσιν—a formal inconsistency which can easily be paralleled (cf. vv. 669, 949). λήψομαι then was written in, either as a correction or as a note, and being grammatically easier ended by ousting the right word. Finally γῆς was altered to στέγης to mend the metre by some one who had the sequel in his mind.

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Manchester

'Ερα IN OLD COMEDY.

CRATES "Ηρωες fr. 8 Kock I p. 132: Hesych. οὐκ ἀσκίω: 'οὐκ ἀσκίω μεντᾶρ' ἐμορμολύττετ' αὐτούς. εἴτα δὲ ἐστ' ἀληθῆ.' ἐπὶ τῶν τὰ κενὰ δεδουκότων, ἐπεὶ κενὸς ὁ ἀσκός. The conjectures hitherto (εἰ τὰδ' Musurus, ἐπεὶ τὰδ' Meineke) have supposed the meaning to be 'It was not a mere bogey then that

he was frightening them with, if this is true,' or 'since this is true'. It sounds to me more likely that the sentence ran 'It wasn't a mere bogey then, but very truth':

οὐκ ἀσκίω μεντᾶρ' ἐμορμολύττετο,
εἰ τὰ δὲ ἐστ' ἀληθῆ.

Hesych. ἔτα: ἀληθῆ ἀγαθά. Joann. Alex. on adverbs in a p. 29. 5 καὶ ἀπὸ τοῦ ἔτος πάλαι δέκατον ἔτα δέκατον, ὡς 'ἔτα Τημενίδος χρονίεον γένος'. The form has been restored by Bergk in three passages of Pindar: *Nem.* vii. 25 ἔταν ἀλάθεα for ἔταν or ἔταν of the MSS., *Isth.* ii. 10 ῥῆμα' ἀληθείας <ἔτας> ἄγχιστα βαίνων, and *Nem.* x. 11 Ζεὺς ἐπ' Ἀλκμήναν Δανάαν τε μολὼν ἔτον κατέφανε λόγον for MSS. τὸν (as Eur. *El.* 816 δεῖξον τε φήμην ἔτυμον ἀμφὶ Θεσσαλῶν). It survived in colloquial Attic in the phrase οὐκ ἔτος, and it does not seem unlikely that it should have survived at this date in combination with ἀληθῆς.

There is a late inscription in iambics (*C.I.G.* I. 569, Kaibel 128, Cougny *Anthol.* p. 399) of which the legible part is

ἀλλ' εἰ μάρτην οὐ πάντα βούλενη, σαφῶς
ΕΤΑΤ εἰσάκουε καὶ λόγοις πείραν μαθὼν
ΖΗΘΟΙ τὸν ἐπίλοιπον ἐν βίῳ χρόνον καλῶς,

εἰδὼς ὅτι κάτω Πλούτεως τὰ σώματα πλούτον γέμουσι μηδεὶς χρῆζονθ' ὅλως.

This, if correct, is σαφῶς ἔτα τ' εἰσάκουε: one can hardly say more than 'if correct': Kaibel thought with Hermann that it should be ΣΤΑΤ (στάτ) εἰσάκουε. — ΖΗΘΟΙ looks like a mistake for ΖΗΘΙ: but the author of these lines cannot have thought that that would be metre, though Cougny gave it without comment. He may have intended ζη. Kaibel adopts Hermann's view that ΖΗ belongs to the margin and the line should begin ΘΟΥ i.e. θοῦ . . . καλῶς.

If αὐτούς is genuine in Crates, something (at least one iambus) must have been omitted before ἔτα: grammarians of course commonly omitted what was not pertinent in their quotations. But ἔτα δ' ἔτος ἀληθῆ as the antithesis to οὐκ ἔτος would be very pertinent.

W. HEADLAM.

ON ARISTOPHANES *PEACE* 990.

οἴ σον τρυχόμεθ' ἥδη
τρία καὶ δέκ' ἔτη.

Aristophanes (*Achar.* 266) accepts 431 B.C. as the date of the beginning of the war with Sparta, and the *Peace* as we have it, according to the generally accepted statement of the first hypothesis, was brought out in 421. Hence the apparent chronological difficulty in Trygæus' reference to this interval in his address to Peace as τρία καὶ δέκ' ἔτη.

This difficulty (remarked by the scholiast and insisted on by the commentators) has been met in three ways: first, by assuming a second production of the play in 418; second, by supposing that Aristophanes is here referring to the preliminary hostilities between Corinth and Coreyra; third, by emending the text. It is possible that there was a second performance of the *Peace* in 418, but at this time there was only a nominal peace; in fact, Thucydides (5. 75) counts the period from 421 to 416 as among the years of the war. Rogers (p. xiii) goes so far as to say that 'the entire play would have been an anachronism in any other year [than 421]. Not only do all the incidental historical notices scattered throughout the

scenes . . . accord with this epoch and no other, . . . but the cardinal historical fact on which the Play itself is founded absolutely excludes the possibility of any other date.' As the second supposition, the first battle between Corinth and Coreyra occurred in 435 and the second in 432; the year required for the interval of 13 years is 434, but there is no apparent reason for dating the outbreak of the war from this year. On the whole Van Herwerden, in his authoritative edition of the play, is inclined to think that the text is unsound, but that none of the proposed corrections (including his own) is really convincing.

Before giving up the text as hopeless there is another possibility to be considered, — that Aristophanes is here using τρία καὶ δέκα as an indefinite number. There are three other places where he himself unmistakably employs the number in this sense:

Plut. 194 ἀλλ' ἦν τάλαντά τις λάβῃ τριακαίδεκα,
πολὺ μᾶλλον ἐπιθυμεῖ λαβεῖν ἐκκαιδεκα·

Plut. 846 οὐκ, ἀλλ' ἐνερρίγωσ' ἔτη τριακαίδεκα

where we find precisely the same phrase as in the *Peace* passage, and

Plut. 1083 οὐκ ἀν διαλεχθείην διεσπλεκωμένην ὑπὸ μυρίων ἐτῶν τε καὶ τρισχιλίων.

The other passages to be noted are Homer E 387 χαλκέω δὲ ἐν κεράμῳ δέδετο τρισκαδέκα μῆνας referring to the binding of Ares by the sons of Aloeus, Bacchylides xi. 192 (describing the sufferings of the frenzied daughters of Proetus)

τρισκαδέκα μὲν τελέονς μῆνας κατὰ δάσκιον ἡλούταξον ὄλαν, and

Herod. 1. 119. οὐ γὰρ οἱ παῖς εἰς μοῦνος, ἔτεα τρία καὶ δέκα κου μάλιστα γεγονός.

This last passage giving the age of Harpagos' son may be questioned, but as Herodotus is here probably dealing with a folk tale, it is fair to suppose that he is giving merely the concrete but indefinite form in which the popular imagination indicated a youth of considerable size. Of the same character, doublets, is the statement attributed to the historian Chares in Gell. 5. 2. 2 *Emptum (equum Alexandri) Chares scripsit talentis tredecim et regi*

Philippo donatum. It is obvious that there would not be precise information about such a matter, and so we have the popular conception of a large sum.¹

On the supposition that thirteen was used as an indefinite number by the Greeks, the passage in the *Peace* is of course easy of interpretation. Trygaeus, speaking here in the popular way as befits his character, has no thought of historical accuracy, but when he says to Peace, 'We have been longing for you for thirteen years,' he merely desires to convey the idea that she has been absent a long time. This view is favoured by the fact that thirteen is near to the actual number (ten), since, as König has pointed out (Art. Number, Hastings' Dict. of the Bible 3. 562), this approximation, real or imagined, to the definite number is usually a characteristic of the indefinite one.

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¹ In Latin thirteen is of infrequent occurrence, but there is at least one undoubted example of its use as an indefinite number in Juv. 14. 28. Cf. Cic. Rosc. Amer. 20 and 99.

UNCANNY THIRTEEN.

MR. ELMORE's collections draw attention to an interesting and, so far as I know, a neglected point. I will first add to his list some passages of which account must be taken.

Pindar *Ol.* 1. 81 *sqq.*

ἐπεὶ τρεῖς τε καὶ δέκα' ἄνδρας ὀλέσαις μναστῆρας αναβάλλεται γάμον θυγατρός.

Thren. *Fr.* 135 (100).

πέφυε δὲ τρεῖς καὶ δέκα' ἄνδρας τετράτῳ διάντος πεδάδη.

Both these passages refer to the same thing—the number of his daughter's suitors killed by Oenomaus of Pisa.

In the next passage the fighter succumbs to his *thirteenth* adversary.

Nem. 4. 25.

οὐν ω̄ ποτε Τροίαν κραταὶς Τελαμῶν πόρθησε καὶ Μέροπας καὶ τὸν μέγαν πολεμιστῶν ἔκπαγλον Ἀλκυονῆ

οὐν τετραορίας γε πρὶν δυώδεκα πέτρῳ ἥρωάς τ' ἐπεμβεβαώτας ἵπποδάμους ἔλεν δῖς τόσους.

Theocritus 15. 15 *sqq.*

ἀπφίν μὲν τῆνος τὰ πρόαν (λέγομες δὲ πρόαν θην πάντα) νίτρον καὶ φύκος ἀπὸ σκανᾶς ἀγροσδῶν ἥρθε φέρων ἀλας ἀμμιν ἀνήρ τρισκαιδεκάπηχνος.

In considering all the passages which are now before us it does not appear enough to say simply that *thirteen* is an indefinite number. This interpretation cannot in fact be applied to *e.g.* Chares' statement ap. Gell 5. 2. 2 any more than to Cic. *Verr.* 3. § 184 *sq.* 'tu ex pecunia publica HS terdeciens scribam tuum cum ab tulisse fateare . . . ut HS uno nomine *terdeciens* auferret.' Chares intended to state the exact sum paid for the horse and Gellius who turns the price into its equivalent in Roman money so understood him. In Cicero *Rosc. Amer.* 20 and 99 it is quite clear that the thirteen *fundī* of Sextus

Roscius' property 'which all abutted on the Tiber' is an exact number. When however we have eliminated all such cases and made due allowance for doubtful ones, enough are still left to justify Mr. Elmore's contention that thirteen is used both in Greek and Latin (for *terdecim* in Juv. 14. 28 is, as he says, an undoubted example) for an indefinite number.

But is this all? Have we here a complete account of Aristophanes *Pax* 990? I am inclined to think not; and that to the Greek fancy there was something about this numerical concept that the epithet in my title expresses. The unlucky or sinister associations which we, or some of us, attach to thirteen seem traceable in the folk lore precept of Hesiod

μηνὸς δὲ ισταμένου τρισκαιδεκάτην ἀλέασθαι σπέρματος ἄρξασθαι, φυτὰ δὲ ἐνθρέψασθαι αρίστη. op. 780 sq.¹

The majority of the passages cited by Mr. Elmore or myself, in which this number is either loosely used or may be mythical, deal with incidents hurtful or unpleasant to man; and the inference seems warranted that thirteen was a Greek expression for an indefinite number with a sinister tinge.

With ordinary indefinite numbers the employment of the numeral is symbolic. It means a number covered by the numerical

¹ The sixteenth is the exact reverse in both respects; *ib.* 782 sq. μᾶλις ἀσύμφορός ἐστι φυτοῖσιν, ἀνδρογόνος δὲ ἄγαθη.

group. When Homer uses 'ten' as the number of the tongues that he should have to do justice to his theme, he chooses a 'round' number, or more strictly a familiar group of units, to show that he wants 'ten, more or less' or that ten will do. But the use in 'thirteen' appears to have a different origin. The numeral does not stand for a familiar group nor does 'thirteen' in this sense mean 'thirteen, more or less.' But both its use and its nuances appear explicable if we analyse it as a group *and* a unit, 12 + 1, and suppose that by the addition of the unit the number seemed to the popular fancy to break out into a new series and escape by the opening of a door, as it were, into the indefinite. It would thus belong to the same type as the popular expression 'a year and day.' It is also possible to analyse it as 10 + 3, the sum of two numbers each used indefinitely. To this double indefiniteness it would then owe its peculiar character.

The subject of indefinite numbers is a fascinating study, but one which tempts to hasty generalisation. As a warning against considering an instance out of its environment I will add a striking contrast in actual usage. A little girl I know when between two and three years of age was looking at a crowd of boys in their playground. 'Look!' she cried 'two boys, mamma!' But her mother's favourite expression for an indefinite number is *fifty million*.

J. P. POSTGATE.

NOTE ON PLATO REPUBLIC 566E.

Οταν δέ γε, οἵμαι, πρὸς τοὺς ἔξω ἔχθροὺς τοῖς μὲν καταλλαγῇ, τοὺς δὲ καὶ διαφθείρῃ, καὶ ἡσυχίᾳ ἐκείνων γένηται, πρῶτον μὲν πολέμους τινὰς δὲι κινεῖ, ὃν ἐν χρεὶ ἡγεμόνος δὲ δῆμος ἔη.

Simple as this passage appears, its true meaning has apparently been missed by all the interpreters whom I have consulted. Jowett translates: 'But when he has disposed of foreign enemies by conquest or treaty, and there is nothing to fear from them, then he is always stirring up some war or other,' etc.

Stüllbaum writes: 'Ubi quod attinet ad externos hostes,' etc. Adam renders: 'In his relations to foreign enemies,' etc. But nothing has been said of any foreign

enemies (*hostes, πολέμοι*), and it is surely a lame and illogical sequence to say that after Peisistratus or Napoleon has disposed of all foreign wars he proceeds to stir up foreign wars. The meaning required is rather: 'After he has disposed of his own (political) enemies abroad (who have gone into exile) by agreements with some and actual (*kai*) destruction of others,' etc. And this meaning is given by the almost technical sense of *ἔξω* which seems to have been overlooked in this connection. In Greek political parlance *οἱ ἔξω* are the party in exile. Cf. Thucyd. 4.66 οἱ δὲ φίλοι τῶν ἔξω, and 8.64 καὶ γὰρ καὶ φυγὴ αἰτῶν ἔξω ἦν.

Similarly in Sophocles, Oedipus at Colonus 426, the expression *οὐξεληλυθώς* exactly

corresponds to the *fuor usciti* of Florentine and Italian party strife. Now we are told in 566A that the tyrant himself is an exiled demagogue who has returned *βίᾳ τῶν ἔχθρῶν*. These *ἔχθροι* will naturally go into exile in turn with the wealthy *μισθόμενοι* who, Plato tells us, *φεύγει, οὐδὲ μένει*. It is this *φυγὴ ἔξω* to borrow the Thucydidean phrase, composed of his personal and political enemies against which the new tyrant first secures himself by bargaining with them or destroying them. Then he is ready *πολέμους τινὰς δεῖ κινᾶν*.

This interpretation, it may be observed, deprives of all basis Prof. Butcher's con-

jecture (Demosthenes, p. 68, n. 1) that this passage is imitated by Demosthenes in *Olynthiac* 2. 20, 21: 'So too with States and sovereigns; so long as they carry on war abroad, their defects escape the general eye; but once they come to grapple with a frontier war, everything is revealed.' The two passages have nothing in common except the word *ἔξω*, which in Demosthenes goes with the verb and denotes a war waged at a distance from the frontier (of Attica) as opposed to one on the frontier; but both are foreign.

PAUL SHOREY.

University of Chicago.

A MARVELLOUS POOL.

AMONG the wonders of the world, there is a tiny pool in Sicily near Gela which objects to being bathed in: Aristot. *Mirabil.* p. 38 Westermann 'according to Polyceritus, λαμπτὸν τι ἔχον ἀσπίδος ὄσον τὸ περίμετρον . . . εἰς τοῦτο οὖν ἐάν τις εἰσβῆ λοιστοσθεὶς χρείαν ἔχων, αἰχεσθαι εἰς ἔνρος, and will continue widening enough to take 50 men: ἐπειδὸν δὲ τοῦτον τὸν ἀριθμὸν λάβη, ἐκ βάθους πάλιν ἀνοιδον ἐκβάλλειν μετέωρα τὰ σώματα τῶν λοισμένων ἔξω ἐπὶ τὸ ἔδαφος . . .' Sotion *ib.* p. 188 περὶ Γέλαν τῆς Σικελίας ἐστὶ λίμνη ἡ Σικελικαλοισμένη, ἐλαχίστη τὸ μέγεθος, ἥτις τοὺς ἐν αὐτῇ λοισμένους εἰς τὸ ἔηρον ἐκρίπτει ὡς ἀπ' ὄργανον τινός, ὡς φρονιμοῖς Αριστοτέλης. Tzetzes *Chil.* vii. 670 preserves verses on the same: καὶ Φιλοστέφανός φησιν ἔτερα μὲν μυρία | καὶ Σικελῆ γῆ ρίπτουσαν λίμνην τοὺς λοισμένους.

γαίῃ δ' ἐν Σικελῶν Τρινακρίδι χένμα λέλειπται
αἰνότατον, λίμνη, καὶ εἰ οὐκ ὀλίγη,
ἔχερον δύνγις τῆσσιν, ὁ πρὶν ποτὶ παύρᾳ τινάξας
ἡ δ' ιδίως ἔηρην ἥλασεν ἐς ψάμαθον.

Westermann l.c. p. 180 and Cougny *Anthol.* p. 598 give this in Hermann's version of it:

χένμα δέδεικται
αἰνότατον, λίμνη καίτερ ἔντος ὀλίγη,
ἰσχυρὸν δύνγισιν ὁ πρὶν ποτὶ παύρᾳ τινάξει,
αἰθνιδίως ἔηρην σ' ἥλασεν ἐς ψάμαθον.

This is likely to be right in part at least, but the phrase *ἰσχυρὸν δύνγισιν* sounded odd and caused me to enquire into the readings. Kiessling p. 265 gives a woodcut to represent what he read as *ἔχερον*: it is accented oxytone, and the ending looks like *χορὸν*. I suggest that it was *ἔχθρὸν*, 'hostile to bathers': what would be the dative *ἱ δύητησιν* does not occur, and could hardly bear the sense: but this would be even closer to the MS.

ΕΧΟΡΟΝΔΙΝΗΚΤΗΙCIN
ΕΧΘΡΟΝΔΙΝΗΚΤΗΙCIN

ἔχθρὸν ἀεὶ νήκτησιν 'ever hostile to swimmers.'

W. HEADLAM.

THE PERFECT SUBJUNCTIVE, OPTATIVE, AND IMPERATIVE IN GREEK.—A REPLY.

WHY Professor Harry of Cincinnati singled my *Greek Grammar* out for special criticism in the paper which he read at St. Louis last year,¹ and which, though I was present on the spot, I had not an opportunity

¹ Printed in the *Classical Review* of October.

of hearing, I do not know. For if I have sinned, I have sinned in company with the whole tribe of Greek grammarians, according to his own showing. However I am grateful to him for calling attention to the omission of the word 'rare' over the

forms of the Perfect Subjunctive and Optative in my *Grammar*, and indeed in all¹ grammars, and also for raising the question whether these forms and that of the Perfect Imperative (which I *have* called 'rare') should not be altogether omitted. I, at any rate, have entire sympathy with the movement, which is growing in favour, for abolishing from our grammars all bogus forms; and I have done my best, according to my lights, to aid that movement. Even more important than the omission of isolated forms of rare occurrence is the simplification of grammar by the omission of whole paradigms which are unnecessary; and if Prof. Harry will look at my classification of the third de-lension of nouns he will find that I have reduced the number of paradigms by about one half. But can we dispense with the Perfect Subjunctive and Optative? I wish we could, and personally I should have no great objection to their disappearance. Yet I would urge two considerations on the other side. (1) Rare as these forms undoubtedly are, they occur in books commonly read in schools. When a boy comes across *βεβήκη* in the *Iliad* or Sophocles (*Electra* 1057, *Phil.* 494), or *ἐσβεβλήκουεν* in Thuc. ii. 48. 2, or *πεποιήκου* in Thuc. viii. 108. 1, or *ἐμπεπτώκοι* in Xen. *Anab.* v. 7. 26, he will be puzzled if no such forms are recognized in his grammar—puzzled not so much by the forms themselves as by the apparent defectiveness of the grammar. (2) A more important consideration is that, paradoxical as it may sound, it is in reality easier to learn these perfectly regular forms than not to learn them. To remember that a perfectly regular formation which one expects does not exist is harder than to take it in one's stride. Witness the difficulty which pupils find in avoiding a Future Subjunctive, which they expect to find side by side with the Future Optative; or the difficulty of remembering the non-existence of certain Principal Parts of verbs.

On p. 351 Prof. Harry brings a different charge against the grammarians. 'They invariably—German, French, Italian, English—attempt to give the *force* of the perfect in translation.' I suppose he means that they translate the Perfect Subjunctive and Optative by Perfects in English. This charge is surely overstated. I, at any rate, have not only been careful to avoid all translations of these forms in my paradigms, but have also added explicit statements to the effect that the Greek Perfect is often

¹ I am told that Wordsworth's *Greek Grammar* is an exception.

equivalent to a Present in meaning (e.g. p. 47, p. 282, p. 296 'The Perfect Imperative Active is unusual, except in verbs whose Perfect is a simple Present in meaning'; cf. the table of the Subj. and Opt. on p. 294). When Prof. Harry goes further than this and denies that the Perfects Subj. and Opt. ever have Perfect meaning, just as *ἐστίκη* is not a Perfect in sense and *ῆκη* not a Present, my scholarship is not sufficiently advanced to enable me to follow him. I should say that in *δέλχθη ὥπ' αὐτῶν ὡς οἱ Πελοποννήσιοι φάρμακα ἐσβεβλήκουεν ἐς τὰ φρέατα* (Thuc. ii. 48) the Perfect Opt. distinctly denotes completion of the action; it represents in oblique form the meaning 'have thrown' not 'throw': so too the *ἐμπεπτώκοι* of Xenophon and the *πεποιήγη* of Aristophanes (*Birds* 1350) and the *πεποιήκοι* of Thucydides (viii. 108). That no Greek Perfect, whether Subj., Opt., Imperat. or Indic., ever denotes *past time* (a very different matter) is of course obvious.

I do not feel certain that Prof. Harry's lists are complete; at any rate I can at once supply him with two examples which he has forgotten: *πεποιθόιν* in Aristophanes (*Acharn.* 940) and *ἐδηδοκοίν* quoted by Athenaeus from Cratinus. A complete list, arranged in tabular form, would be useful.

Prof. Harry challenges the whole principle of parallelism in the treatment of Greek and Latin grammar; and no doubt there is a kind of parallelism which means mechanical uniformity and against which I should be the first to protest. But I have yet to learn that the method as applied by me is open to objection; as at present advised, I think it both useful and scientific. At any rate a principle which has been adopted (after the appearance of my *Parallel Grammar Series*) by the highest educational authority in Germany—the Ministry of Education—cannot be disposed of with a sneer. Parallelism ought to mean simply what the German *Lehrpläne* of 1891 call 'die thunlichste Übereinstimmung der griechischen Grammatik mit der lateinischen' (p. 28); the same principle is maintained ten years later in the words 'Bei der Wahl der [griechischen] Grammatik ist darauf zu achten dass ihr syntaktischer Aufbau mit der daneben gebrauchten lateinischen Grammatik im wesentlichen übereinstimmt' (*Lehrpläne* of 1901, p. 33). The Greek tense which is most parallel to the Latin Perfect is the Aorist; and I have so treated it throughout my *Grammar*.

E. A. SONNENSCHEIN.

BIRMINGHAM, Oct. 13th.

PRONUNCIATION OF Δ, Θ, ΟΙ, AND THE ASPIRATE.

IN Astypalaea the local pronunciation of δ is *dz*, and of θ a true dental *t*, not cerebral, followed by a distinct aspirate (= Sanskrit *th*). θ is thus pronounced, not only before a vowel, where it is easy (as in θέλει) but before a consonant (as in ἀνθρωπος). The initial aspirate is also heard sometimes at the beginning of a phrase (as in ὥρα καλή), and occasionally where it should not be (as in the phrase ἀπὸ δῶ, ἀπὸ κεῖ 'this way and that way'). The last peculiarity I have heard in Patmos and elsewhere; it is sporadic, and is not realized by the speakers. I have not heard *dz*=ξ or *th*=θ anywhere else, and was not prepared to hear these sounds, but there is no possible mistake; they are regular amongst the women, and the men may be heard sometimes to laugh at them: 'women don't travel, you see,' as one of them said to me. This dialect also

preserves the diphthong οι in the phrase οἴος κι ἀνείλει 'whoever it may be'; the first word is pronounced ογίος with the usual very soft γ. *

The only printed documents in the dialect of Astypalaea are eleven folktales in Pio's *Contes Populaires grecs* pp. 80-192 (Copenhagen, 1879). These were written down by an educated Astypaliote, and not very accurately. He represents θ sometimes by the tenuis τ, sometimes by θ.

There are many other peculiarities in this dialect, and a great number of ancient words still in use which have disappeared elsewhere (e.g. λίμνη, ληνός, ἀνεπά=ἀνοπή). This is to be explained by the isolation of the community, which is out of the commercial track, not visited by steamers, and offers no attractions to the tourist.

W. H. D. Rouse.

REPRÆSENTATIO TEMPORUM IN THE ORATIO OBLIQUA OF CAESAR.

(See p. 213.)

A re-examination of the two histories has shown that Mr. Savúndranáyagam's lists, especially in the *Bellum Gallicum*, would be more useful for some further enlargements. The following supplement is accordingly appended. The passages included in it are in the subsequent discussion distinguished by an asterisk. The others are to be sought on pp. 208-213 of the first article.

B.G.

I. 2. §§ 1, 2 (S) After *persuasit*.
 3. § 6 (S) After *H.P. probat*.
 16. § 6 (M) After *H.P. accusat*.
 26. § 6 (S) After 'litteras nuntiosque misit.'
 42. § 1 (S) After *H.P. 'legatos ad eum mittit'*.
 47. § 1 (S) After *H.P. 'legatos mittit'* (a l. *misit* β *V*).
 II. 1. §§ 1-3 (S) After 'litteris certior fierebat'.
 5. §§ 2, 3 (P) After *H.P. docebat*.
 III. 5. § 2 (S) After *H.P. 'unam esse spem salutis docent*, si eruptione

facta extreum auxilium experientur.'

IV. [6. § 3 (S) After *cognovit*.]
 27. § 1 (S) After *polliciti sunt*.
 V. 6. §§ 5, 6 (S) After 'metu territare coepit'.
 26. § 4 (S) After *conclamaverunt*.
 34. §§ 3, 4 (S) After *H.P. 'pronuntiari iubet'*.
 52. § 6 (P) After *H. P. docet*.
 53. § 6 (S) After 'certior factus es t'.
 56. §§ 4, 5 (P) After *H.P. pronuntiat*.
 VI. 1. § 2 (S) After *H.P. petit ut* (Meusel conjectures *petuit*).
 29. § 5 (P) After *H.P. monet ut*.
 32. § 1 (S) After 'legatos miserunt'.
 § 2 (S) After *imperauit* — *negauit*.
 VII. 26. 3 (S) After *petierunt ne*.
 44. §§ 3-5 (S) After 'constabat inter omnes.'

71. §§ 2-4 (P) After *H.P.'s* (§ 2
possest a V).
89. 1, 2 (P) After *H.P. demonstrat.*

B.C.

II. 42. § 4 (P) After *H.P. confirmat.*

The primary object of the inquiry was *Oratio Obliqua* in its developed and continuous form. Herein the consideration of single sentences in direct dependence on a verb of saying asking or commanding (or prohibiting) was not obviously included. Furthermore, Caesar not unfrequently breaks up what might have been a continuous indirect narration by the insertion of a verb of saying or the like; see, for example, *B.G.* *VII. 71. §§ 2, 3, 4. To omit all reference to such cases was neither possible nor advisable: on the other hand, to include them all would have burdened the investigation unnecessarily. The number given, it is believed, will be sufficient to be instructive. Examples of what is conveniently denominated 'Virtual' *Oratio Obliqua* have not been regarded, nor have passages of Actual *Oratio Obliqua* been included which did not happen to contain a finite verb.

PART II.—EXAMINATION OF THE MATERIAL.

§ 1.—Retention of Secondary Tenses.

The examination of the material must start with the observation of what Professor Conway has justly called an 'elementary precaution.'¹ It is nearly thirty years since my attention was drawn to its neglect by professed or occasional exponents of Latin grammar. I was struck by a remarkable comment in Seeley's edition of *Livy I.* on the passage quoted in the *New Latin Primer* at the place cited by Prof. Conway. At I. 51. 4 *Livy* has [Tarquinius Turnum] 'aīt adgressurum fuisse hesterno die in concilio: dilatam rem esse quod auctor concilii afferit quem maxime peteret,' and Seeley commented as follows 'quem maxime peteret' We expect "petat" or "petierit". This is the only imperfect in the passage. It is not easy to trace, as W. tries to do, any motive for the change of tense.' 'W.'s

¹ 'In order to understand a Tense in Or. Obliqua it is absolutely necessary to consider what it represents in the Or. Recta—an elementary precaution which Draeger and others have singularly disregarded though it seems to be implied for instance by Postgate *N.L.P.* § 430 (10). On the Variation of Sequence in *Oratio Obliqua*, Appendix II. to his edition of *Livy II.*, p. 189 and footnote.

(Weissenborn's) attempt is as follows 'Das Imperf., das einzige in der Rede, stellt seine Person in den Hintergrund; die Praesentia rücken, wie in *Orat. recta* das Praesens hist., die Sache näher, stellen sie als bedeutender dar oder bezeichnen ähnliche Nüancen des Gedankens.' On this passage I had noted that the reason why *peteret* was 'the only imperfect in the passage' in *Oratio Obliqua* was that it was the *only imperfect* (*petebat*) in *Oratio Recta*. Seeley's note (possibly corrected in the third edition which I have not seen) was published in 1874. But in 1905 Prof. E. B. Lease, in his edition of *Livy Books I, XXI, XXII (Gildersleeve-Lodge Latin Series)*, still writes 'afuerit' cf. 'audierit' l. 28; 'habuerint' l. 386 and 'uenerit' l. 1439. *peteret*] *the tense is influenced by 'dilatam esse'* (my italics). I have no desire to dwell on the point. So I will simply set out in full from Prof. Lease's text the second of his citations, I. 11. 8, 9 'additur fabula, quod uulgo Sabini aureas armillas magni ponderis bracchio laevo gemmatosque magna specie anulos habuerint' (*O.R. habuerunt*), pepigisse eam quod in sinistris manibus *haberent* (*O.R. habebant*); eo scuta illi pro aureis donis congesta. sunt qui eam ex pacto tradendi quod in sinistris manibus *haberent* derecta arma petisse dicant et fraude uisam agere suū ipsam peremptam mercede.'

This inquiry will not then concern itself further with the cases in which, the tense of a finite verb being Secondary in *Oratio Recta*, its tense is naturally Secondary in *Oratio Obliqua*. But some examples are appended:

B.G. II. 14. § 4 *fuissent* (*O.R. fuerant*)—*intellegent* (*O.R. intellegebant*)—*intulissent* (*O.R. intulissent*). V. 27. § 6 *O.R.* 'hic est dictus dies ne qua legio—uenire posset.' VII. 5 § 5 *O.R.* 'id consilii *fuisse* cognouimus ut si—*transissemus*, una ex parte ipsi altera Aruerni nos *circumsisterent*.' 38. 5 'equites Aeduorum interfec̄tos quod colloquicūm Aruernis *dicerentur*' (*O.R. dicebantur*). [The (S) after the reference on p. 211a should be deleted.] 41 § 2 'summis copiis castra *oppugnata sunt* cum—*succederent*—*defestigant*, quibus—*esset* (or *erat*)—*permanendum*.' B.C. I. 7 § 2 'nouum in r.p. *introductum exemplum ut notaretur*', 22 § 5 'eūus orationem Caesar *interpellat* se non malefici causa ex prouincia egressum' (*O.R. egressus sum*) 'sed uti se a contumelias *defenderet*' (*O.R. me defendarem*) e q.s., 32 § 2 *O.R.* 'fui contentus eo quod omniibus ciuiibus *patebat*', e q.s. § 5 *O.R.* 'postulabant—recusabant—malebant.' And B.C. I. 7. 5,

where the sequence of *darent* after the perfect tense (O.R. *est decretum*) is quite in order.

§ 2. *Form of Introducing Verb.*

Amongst the factors determining the tense of a verb in *Oratio Obliqua* the tense in which it would presumably have appeared in *Oratio Recta* may not improperly be considered principal. The most important of the accessory factors is the form of the verb or phrase which introduces the indirect narrative.

We may distinguish three varieties :

A. *Forms associated in common usage with Present Time.*

B. *Forms associated in common usage with Past Time.*

C. *Forms with neutral or conflicting associations.*

A. The chief, in fact the only one, of these forms is the **HISTORIC PRESENT INDICATIVE**. Those who have realised the powerful influence which the tense of the chief verb of a principal sentence in Latin exerts upon that of the chief verb in subordinate ones will feel no surprise that in over sixty¹ cases of a total number of between eighty and ninety, the sequence after a **HISTORIC Present** is Primary.

B. After (i) the *Imperfect* and (ii) the *Aorist Perfect* (the *Perfect Proper* being precluded by the conditions of the case) the sequence is predominantly Secondary, nearly sixty cases out of a total of between seventy and eighty.¹

(iii) After the **HISTORIC INFINITIVE** the sequence is Secondary. The actual cases in Caesar are too few (*B.C.* I. 64 and III. 12) to warrant an immediate deduction. And it is true first that Primary tenses *may* follow this form (Ter. *Eun.* 619) and secondly that it alternates with the **HISTORIC Present**, which we have seen prefers the Primary Sequence, in, e.g., *Sallust Cat.* 60. §§ 2-4., *Livy* I. 41. 1. But a consideration of the usage of *Sallust*, which presents Secondary Sequence in *Cat.* 27. 2, 40. 4, 54. 4: *Iug.* 30. 3, 36. 2, 45. 2, 51. 4, 55. 3, 58. 3, 64. 2, *ib.* 5, 67. 1, 74. 1, 88. 2, 91. 1, 93. 1, 96. 2, 107. 3, and perhaps other places with no example noted on the other side, seems to justify this conclusion.

(iv) This conclusion agrees with the fact that **COEPI** with the *Infinitive*, a form whose

¹ Exact statistics are intentionally avoided. The mixed cases are reckoned as exceptions.

usage has recognised kinship with that of the **HISTORIC Infinitive** (cf. *Wöfflin Archiv* x. pp. 177 *sq.*, 181), also has Secondary Sequence in four passages *B.G.* I. 20, *V. 6, *B.C.* I. 86, II. 28. So in *Sallust Cat.* 31. 7, 40. 2.

C. Under this head are included phrases like 'haec fuit oratio,' *B.G.* IV. 7 with Primary Sequence, but 'mandata remittunt quorum haec erat summa' *B.C.* I. 10, compare *ib.* III. 57 and (with MS. variation) III. 10, with Secondary Sequence. The difference between *B.C.* I. 8 'habere se—mandata demonstrat' with Primary and *B.G.* I. 35 'cum his mandatis mittit' with Secondary Sequence may perhaps be sought in the fact that 'habere se demonstrat' distinctly suggests a present 'habeo mandata,' whereas the *H.P.* in the latter place is weak and formal. The tenses in *B.C.* III. 33 after 'literae redduntur a Pompeio' are (see below) the usual ones in a command.

§ 3. *Retention of Primary Tenses for intrinsic reasons. In Climax and Universal statements.*

Attempts have naturally been made to find intrinsic reasons for the appearance of Primary Tenses in *Oratio Obliqua* where Secondary might have been expected, and the reason usually chosen is the greater vividness of such tenses which fits them for conveying emphasis of various kinds. The proper limitations of such a procedure can only be ascertained by a detailed examination for which here there is no space. But that we should exercise great caution in construing a difference of tense into a difference of sense is shown by the fluctuations in set collocations such as 'mittit qui dicant' or 'dicerent.' In this regard it is instructive to compare *B.G.* I. 7 'mittunt qui dicerent' and IV. 11 'mittit qui nuntiarent' with *B.C.* I. 17 'mittit qui orent' and the varying sequence in *B.G.* I. 7, II. 3, I. 26.

A suggestion of Mr. Savúndranáyagam's that Primary Tenses are employed to mark a *Climax* in a speech as in *B.G.* I. 40. 7, IV. 16. 7, VII. 20 and 29, deserves a particular mention.

A recognised use of the Primary Tenses is the one in *General Maxims* or *Universal Statements*, and so Mr. Savúndranáyagam would explain the change to Primary Tenses in *B.G.* VII. 29; and the same may perhaps be seen in *B.G.* I. 14 § 5 (where the Secondary is not resumed after it has once been dropped). Mr. Savúndranáyagam cites also *B.G.* I. 14, 7, *consuerint* following on

respondit, I. 44, 2 and *B.C.* I. 67, 3 *con-suevit* and 4 *soleant*, where, as in *B.G.* I. 14, 5, no Secondary Tenses follow. On *B.G.* VII. 32, 3 I shall comment below.

§ 4. *Deficiencies in the Subjunctive Tense System. Future Perfect and Future.*

The deficient tense system of the Subjunctive makes it inevitable that in the distribution of the uses of the tenses in subordinate or accessory clauses *Oratio Obliqua* should differ from *Oratio Recta*.

Prof. Conway, *l.c.* p. 188, lays down, as a general principle which represents Livy's use, that 'in passages of *Oratio Obliqua* in which Livy is using Primary Tenses after a Past governing Verb where a change of Tense is unavoidable (as in converting the Imperative and the Future of the *Or. Recta*) there Livy's usage varies; but the Tense chosen is most often Secondary: e.g. I. 40, 3.'

To take the Futures first, the Future Perfect stands on a somewhat different footing from the Future Simple, inasmuch as the only forms available for *Oratio Obliqua* (3rd person singular and plural) are identical with those of the Perfect Subjunctive and might therefore be 'retained.' Taking examples from the first book of the *B.G.*, we find the Secondary tense (Pluperfect) in 13, 3, 35, 4, 36, 5, 44, 13, and the Primary one (Perfect) in 14, 6, 31, 15, 44, 12. The last passage is interesting. When Ariovistus is threatening Caesar with punishment, he uses the Primary tenses (Present in 11, Perfect in 12), when promising him rewards, the Secondary one (13). And it may be contended that in the first case the more vivid tense is the more natural.

For a Future Simple of *O.R.* we have a Secondary Tense in *B.G.* I. 13, 3, 4, 35, 41, 36, 5 and Primary one in I. 14, 6, 44, 11. Also in 40, 15, where however the choice of *sequetur* for the future enables *dubitaret* (*O.R. dubito*) to be used without ambiguity for the present.

So far then as these two tenses go, the usage of Caesar appears to be irreducible to general rules, and inasmuch as some further uncertainty is induced by the fact that in certain uses the *O.R.* might show a Subjunctive, it seems unprofitable to pursue the inquiry further.

§ 5. 'Adjustments.'

It would appear that accommodations or adjustments in the expression, induced by the unconscious desire to eke out the Subjunctive's scanty apparatus of tenses, are

more common than has hitherto been supposed.

(i) *Present Subjunctive.*

To *B.G.* I. 40, 15 I have already referred. In *B.C.* I. 26, 4 the change from 'ut *con-queretur postulat*' to 'si sit potestas facta' may be reasonably ascribed to a wish to sharpen the expression of the future sense. So probably also in I. 11, 2 'iturus sit.' Compare *B.C.* I. 85, 12 'si id sit factum.'

(ii) *Pluperfect Subjunctive.*

It is now well recognised that Latin uses the Pluperfect Indicative to mitigate, as it would seem, the ambiguity caused by the confusion of the Aorist and Perfect forms. If this motive was operative in the Indicative, it should be stronger in the Subjunctive, practically the only finite mood of *Oratio Obliqua*, inasmuch as the Perfect there had, as a representative of future perfect time, an additional function to discharge.

Accordingly where an action is marked as prior to another action, or where there is a definite sense that it is remote in the past, we must not expect the Perfect but the Pluperfect. So we should explain the 'suscepisset' of *B.C.* I. 30, 5, the Pluperfects of *ib.* 32, §§ 3, 4, and 6 (where the 'paulo ante' should be observed), 74, § 2, II. 21, 1 and the noticeable 'consuissent' of *B.G.* VII. 32, 3. The 'confirmassent' of *B.C.* II. 34, 5 may be due to the same cause; it is however sufficiently explained by its dependence on the Perfect Participle *elocutus*.

In *B.C.* II. 25, 6 and III. 13, 3 the design being to emphasise the completion of the act rather than its future character, the Pluperfect is preferred to the Perfect. And on this ground *perequisset* seems preferable to *perequitarit* at *B.G.* VII. 66, 7. It must be admitted that *B.G.* *I. 42, 1 cannot thus be explained.

In *B.G.* I. 40, 7 the MSS. vary between *superarint* (the α family) and *superassent* (the β family). But the former is preferable not only because the latter may well have come from *superassent* in § 6, but because there is a manifest economy in using one tense for the recent victory of the Helvetii and another for the remote defeat of the Cimbri and Teutones. In II. 4, 2 on the other hand the Belgae's repulse of these hordes is the more recent and their expulsion of the Galli from their territory the more ancient event. Hence the *prohibuerint* of α is preferable to the *prohibuissent* of β .

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The need for special discrimination having passed, *sumarent* (§ 3) returns to the Secondary Sequence.

§ 6.—*Commands and Prohibitions.*

The usual practice of Latin is no doubt to use the *Imperfect Subjunctive* (with or without *ne* as the case requires) in the reports of speeches. The examples in Book I. of the *B.G.* are 7. 6, 13. 4, 5, 7, 26. 6, 35. 3, 36. 7, 42. 4, 43. 9. But the *Present* is also found: III. 8. 5, IV. 7. 4, V. 41. 8, 46. 4, VI. 23. 7.

This preference is not due to any absence of the Imperative from *Oratio Obliqua*. It appears to be due to the instinctive feeling of language that commands belong to a different mental region from statements, and that it is a much heavier tax on the imagination to represent a past command or wish as present than so to picture a past scene with its accessories. If in commands the *Present* is a sort of *tour de force* we advance a step towards understanding the variation in *B.G.* V. 58. 4 'unum omnes peterent Inditionarum neu quis quem prius vulneret quam illum interfectum uiderit' and VII. 86. 2 'imperat si sustinere non possit deductis cohortibus eruptione pugnaret; id nisi necessario ne faciat,' the action that was *not to* come off being allowed the *Present*. This suggestion is not inconsistent with the theory, which is no doubt the first to occur to us, that the Primary Tense expresses both in negative and in positive sentences some sharpening of the emphasis.

A noteworthy case of preference for the Secondary tense in a wish or prayer is the *cogerentur* of *B.G.* VII. 15. 4 depending on a *H.P.*, corresponding to a *cogamur* of the *O.R.* and immediately following a *Present quae sit*.

§ 7. *Vellet (-ent) and velit (-int).*

It seems worth while to examine the details of some one special case of variation, and the two verbs of the heading offer themselves as suitable for the purpose.

The *Imperfect Subjunctive* depends on a Secondary Tense in *B.G.* I. 7. 6, 14. 3, 28. 1, 30. 4, 31. 2, 36. 1, 7, 44. 8, 13, IV. 23. 5, V. *26. 4, 43. 6 (*coepi*), VII. 16. 2, 27. 1, 38. 4, *B.C.* I. 2. 2, II. 35. 2, 44. 3, III. 1. 4, 6. 1, 17. 4, 19. 3, 23. 3, 78. 4, 89. 4, 5, 108. 2: 27 cases, *B.C.* II. 29. 3 being omitted as corrupt. In one place, *B.G.* *I. 47. 1, it follows a *H.P.* Cf. *B.C.* I. 18. 1.

The *Present Subjunctive* follows a *H.P.* or what may be a *H.P.* (for it must be remembered that in certain verbs of the third conjugation the *Present* and *Perfect*

third persons singular agree in form) in III. 8. 5, 18. 2, 26. 1, V. 2. 3, 41. 6, 51. 3, VII. 31. 4, 45. 7, 89. 2. *B.C.* I. 1. 2, 4, III. 62. 3, 82. 1: 13 cases.

The *Present* follows a Secondary Tense in *B.G.* I. 14. 5, 34. 2, 43. 8, IV. 8. 3, V. 27. 9, 36. 2, 41. 8, VI. 23. 7: 8 cases. Of these, *B.G.* I. 34. 2 and V. 27. 9 may be explained as emphatic futures, and *B.G.* I. 14. 5, and 43. 8 as general statements; V. 36. 2 and 41. 8 follow *respondit*, VI. 23. 7, *dixit*, and IV. 8. 3 'exitus fuit orationis.' For the Primary Sequence here no particular reason can be discerned; and in the face of *B.G.* VI. 14. 4 'id mihi duabus de causis instituisse uidentur quod neque in uulgum disciplinam effterri uelint neque' etc., where the *Imperfect* would seem more natural, it seems better to suppose that, whereas Cae-ar felt that *uellet* (*ent*) should be limited to relations with the Aorist (for *B.G.* I. 47. 1 comes in a Secondary Sequence already established), he did not feel the same about *uelit* (-int). And the reason perhaps was this, *uelim* is by form an optative; and as such it may have retained some traces of the freer undetermined use which we find in ancient Latin and the earlier usage of the parallel Greek optatives.

In *B.G.* I. 44. 4 *a*'s 'experiri uelint' and 'si pace uti uelint'¹ is diplomatically preferable to the 'uelent' and 'si pacem mallen' of *β*. Whether in *B.G.* VI. 9. 7 we should read 'si uelit dari, pollicentur' with *β*, or 'si uellet, dare pollicentur' with *a* has been disputed. But the balance of considerations, which we have pointed out, inclines to the former reading.

§ 8.—*Manuscript Discrepancies.*

To some of these no one acquainted with the habits of Latin scribes will attach the slightest importance. Such are the variants *possit*, *possint*: *posset*, *possent* at *B.G.* I. 17. 1, V. 46. 4, VII. 5. 2, 20. 5, 10, and at I. 17. 3 the editors do well to accept Hotman's *possint* for the MS. *possent*. In a few cases the variation is greater. The *β* family has the Secondary Tense in I. 40. 7, 44. 12 and II. 4. 2 already dealt with. In II. 4. 4 'pollicitus esset' *β* seems less natural than 'pollicitus sit' *a*. On the other hand in III. 8. 4 *β* has 'malint' against *a*'s 'mallen,' in VI. 9. 7 'uelit' against *a*'s 'uellet' and in VII. 66. 7 'perequitarit' against *a*'s 'perequitasset.' In VII. 66. 4 *β* and one MS. of the *a* family have rightly

¹ In the quotation on p. 210 the reading given is *a*'s; but the comma is misplaced.

'*adorirentur*,' the rest vary between *adorintur* and *adoriantur*. In V. 29. 6 β has 'si nihil sit—consentiat' and a 'eset—consentiret.' If we must choose between *a* and β here, β 's readings are preferable. But I conjecture that their disagreement means that both have preserved and both corrupted part of the truth and that Caesar wrote 'si nihil eset durius nullo cum periculo ad proximam legionem peruenturos: si Gallia omnis cum Germanis consentiat, unam esse in celeritate positam salutem.' For Titurius desires to insist on the last—the dangerous alternative. This releases the Imperfect in the next section 'Cottae atque eorum qui dissentirent (O.R. dissentient).' *I. 47. 1 seemingly has already been given as the only case where *uellet* follows a *H.P.*, and so β 's *misit* may be right, cf. *I. 26. 6, and *mittit* have come from *42. 1. On the other hand *uellet* may simply have followed the sequence of 'cooptae essent,' which may be a Pluperfect of Emphasis. The character of the evidence is not such as to warrant us in changing Primary Tenses to Secondary where the MSS. give no variant, as Meusel does, for example, at I. 34. 3 and 43. 7.

§ 9.—*General Observations.*

The foregoing review does not profess to have provided a simple and unerring answer to the question: 'Would Caesar in a given context have used a Primary or a Secondary Tense?' It contents itself with having traced the considerations by which in the main his choice would be, whether consciously or unconsciously, determined. Whenever there is still admitted fluctuation in the usage of a language or in other words whenever the associations of syntactical forms have not stiffened into a rigid convention, it is natural to suppose that the writer chooses the form most expressive of his meaning. This is true, but only partially true. For there is another factor—the factor of sound and in particular of *rhythm*—which, as at this time of day need hardly be shown at length, is apt to override the purely syntactical considerations, and

which, though it can receive but a bare mention here, must by no means be passed over, as it may well afford an explanation of the residual peculiarities in the tense sequences of *Oratio Obliqua* in Caesar.

In conclusion it seems advisable to note an inadequate or rather erroneous conception of the *Oratio Obliqua*, to which the current terminology, which in the above discussion it has been impossible wholly to discard, lends only too much support. Expressions like 'the *conversion* of *Oratio Recta* into *Oratio Obliqua*' or 'the *retention* of the Tenses of the *Recta*' have a certain practical convenience, it is true, but no historical justification. The *Oratio Recta* and *Oratio Obliqua* are in their origins perfectly distinct. The connexion and correspondence which the mind perceives between them are the effects of usage and association. It is therefore inexact to call a form in *O. Obliqua* the 'equivalent' of a form in *O. Recta*, nor is it quite exact even to speak of them as 'corresponding.' For some expressions of *O. Recta* there is no 'equivalent' in *O. Obliqua*, and there are expressions in *O. Obliqua*, the 'equivalent' of which in *O. Recta* it is impossible to determine. And even in cases where the agreement in usage is sufficient to excuse the term, a comparison of the 'equivalents' may reveal their original diversity. Thus the ordinary expressions of a prohibition are in *O. Recta* *noli* with the Infinitive or *ne* with the Perfect Subjunctive, but in *O. Obliqua* *ne* with the Imperfect or the Present. And though for the sake of fixing our own thoughts we may say that in e.g. *B.G.* IV. 7. 4 'uel sibi agros attribuant uel patientur eos tenere quos armis possiderint' the tense of the *attribuunt* and *patimini* of the *Recta* are 'retained,' it is more accurate to say that the *attribuunt* and *patientur* of an *Oratio Obliqua* of the present time (*iubeo*, *iubes*, *iubet*, *attribuant*) are used in an *Oratio Obliqua* of the past.

J. P. POSTGATE.

NOTE ON PLINY, EPP. III. 6, IX. 39.

THESE two letters are of some interest as throwing light on Pliny's method in editing his correspondence for publication.¹

¹ See Mommsen, in *Hermes* iii. (1869), pp. 31, 32.

In iii. 6, he requests a friend to have a base made, of whatever kind of marble he shall choose, for a certain statuette; he fails however to state the desired dimensions of the

base, or the size of the statuette. In ix. 39, he tells another friend that he is about to rebuild a certain temple of Ceres and construct a porticus, and asks him to purchase four marble columns, of whatever kind he shall choose, and also marble for floor and walls; likewise, to buy or have made a cult statue. No dimensions are given, no estimates of the amount of marble required for floor and walls; as regards the porticus, for the design of which he would be glad of suggestions, the general lie of the land is indicated, but not by any means so definitely that an architect could go ahead and draw up plans and specifications.

Neither of these letters, then, could

actually have been sent in its present form, since neither conveys the information necessary to enable the recipient to carry out the request of the sender. How is this to be explained? I think it probable that the original letters which Pliny actually sent did give the necessary information, but that in editing the collection for publication he found it more in accordance with his canons of taste to strike out the details relating to feet and inches, which would detract from the dignity of the composition as a whole.

A. W. VAN BUREN.

*American School of Classical Studies in Rome,
October 1905.*

REVIEWS.

SHARPLEY'S *PEACE OF ARISTOPHANES*.

The Peace of Aristophanes. Edited with Introduction, Critical Notes, and Commentary by H. SHARPLEY. Edinburgh and London: William Blackwood and Sons. 1905. 8vo. Pp. 188. 12s. 6d. net.

AN edition of Aristophanes, that might rank with the great editions of Aeschylus and Sophocles, is still work that invites the attention of scholars. Mr. Neil left us the *Knights* as an exemplar; and Mr. Sharpley has done something to continue the tradition. His volume is no mere school-book: he has not, from considerations of space, burked any discussion; and he possesses a sane judgment and elegant taste which have served him in good stead. To speak broadly, the English reader will find a text based on critical principles which will approve themselves to him and a commentary sufficient to his needs, illuminating and convincing. In the Introduction is a sketch of the play with some remarks upon it, and the question of a second edition is discussed; a valuable description of the probable scenic arrangement is given, and some account of the manuscripts and their relative value.

The excellence of the work so far as it goes makes it the more regrettable that Mr. Sharpley has interpreted his duty as an editor so narrowly in one direction. He gives us nothing of the same character as

e.g. Dr. Verrall's discussions of the plots in his editions of the *Agamemnon* and above all the *Choephoroi*. It is not that Mr. Sharpley is unequipped for the task: there are hints enough to show that he 'could, an he would'; and it is in the hope that he will go on to edit other plays that the suggestion is thrown out of a fuller treatment for Aristophanes' genius, and Athenian Comedy in general. Apart from this unfortunate self-limitation, our editor is successful in calling attention to the strength and the weakness of the play; he makes us feel the intense throb of Panhellenic sympathy, the merry jollity, the passionate loyalty to Athens; though he hardly perhaps sees as clearly into Aristophanes' prejudices as did Mr. Neil—indeed he follows a little too devotedly Mr. Whibley's statements as to the poet's political views.

On the question of a second edition our editor's conclusion is that 'it is perhaps a wholesome thing that there should be a few problems in the domain of scholarship in which the evidence for and against is so equally balanced or so conflicting as to make dogmatism an impertinence.' In his discussion of the manuscripts, it is hard to resist a suspicion that the whole subject is to him somewhat wearisome: at any rate he can hardly be said to go deep enough. In considering the relation between the Ravenna MS. (R) and the Venice (V),

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although he goes to work most methodically, classifying the agreement in correct readings, and in errors, the divergence in errors, and other discrepancies, when he comes to formulate his conclusions, he does not make his account with the character of the phenomena as indicative of the archetypes that must be postulated. He does not distinguish errors that imply a minuscule source, from those that imply uncials. Nor does he always, it would appear, go back in imagination to the probable origin of errors: e.g. in line 1187 R has ἐντεῦθεν εἰθύνας ἐμοὶ δώσουσιν, ἣν θεὸς θέλη and V originally had the same, only the second hand replacing it by the correct ἔτι. Of course, ἐντεῦθεν was a misreading of a perhaps barely legible ἔτι εἰθύν(ας). It is clear that in those places where all our MSS. fail us, we are not making the best use we can of our material, unless we have some genealogical scheme formulated consistently with all the phenomena observable and limiting the range of our guesses. Whether, after this is done, any places will remain that require unsupported conjecture is not yet clear: at any rate in 874 where Mr. Sharpley follows Koch in reading ἐπέμπομεν for ἐπαίσουεν Βραυρωνάδε, the commentary does not convince me. To use Mr. Sharpley's own illustration, it is not absurd to say 'we kissed her all the way to Windsor.'

In the details of the notes Mr. Sharpley is generally acute and accurate: but a few matters invite comment and correction. On lines 2 (ἀντῷ, τῷ κάκιστῳ ἀπολογούμενῳ) and 1121 (παῖς αὐτῷ, τῷ ἀλαζόνᾳ) the appended terms of abuse are correctly taken, but a note on the use of the article would have been welcome, cf. σὲ τὸν σοφιστὴν κ.τ.λ. Besides it is hardly true that 'the imprecation κάκιστῳ ἀπόλογοι retains its force when put into the future participle.'

One of the most useful notes Mr. Sharpley gives is that on the meaning of εἰθύ which he properly insists means 'right to' correcting Mr. H. Richards in *Class. Rev.* xv. pp. 443 f.

On line 108 γράψομαι Μήδουσιν αὐτὸν προδιδόναι τὴν Ἑλλάδα most readers will be more inclined to follow Neil (who refers to Thuc. iv. 50, Plut. *Arist.* 10, Isocr. *Pan.* § 157 amongst other passages) than to believe that 'these passages have often been taken too seriously.'

There are three other places where Neil might have given our editor a hint of value. On line 125 we are told that perhaps Aristophanes wrote τῆγδε τὴν ὁδὸν (not

ταῦτην) and that this would have preserved the tragic metre. Neil rightly distinguished in Aristophanes the sense of οὐτός and ὁδός. In line 193 we have ὁ δειλακρόν, for the termination of which Neil on *Knights* 823 should be studied. And on 218 the oath might have been commented on.

Mr. Sharpley on 203 discusses the forms οὐνέκα and εἰνέκα and lightly declaring that 'few will believe that Aristophanes rang the changes' decides for οὐνέκα as the true Attic form with εἰνέκα increasing in favour in post-classical times. This seems a very undiscriminating treatment of the question. The MSS. give in Aristophanes οὐνέκα twenty-two times, εἰνέκα eight times unanimously; they disagree in five places. Similarly on 37 we are told that Dindorf's rule for Aristophanes that ἐς was the rule before consonants, and εἰς before vowels, 'has really little to support it.' Mr. Sharpley has not applied to these questions the knowledge and guidance that philologists have given us. He believes that 'the expulsion of ἐς from the comic dialect rests on the very strong argument that Aristophanes does not use ἐς before a vowel in ordinary discourse.' He dismisses as idle the notion that the avoidance of ἐς before a vowel can be a coincidence; he denies that the avoidance can be due to considerations of euphony; but he does not allow for the fact that early Greek developed, according to distinct laws of change, ἐς from ἐις before a consonant, but εἰς before a vowel or at the end of a sentence (*Giles Manual* (2) § 248). When we remember this, we are led to examine patiently our MSS., not expecting them never to fluctuate—for their writers will have known nothing of this original difference—but prepared to give proper weight to any substantial signs that, through all the contaminations of re-copying, some evidence of the ancient distinction survived. In other words, did Aristophanes use one form consistently except in para-tragoeidic and elevated passages? or had the old rule persisted to his time in even a modified degree? To tabulate the facts with Bachmann as, εἰς required by metre eighty times: ἐς required ten times: either possible forty-nine, shows little discrimination. Roughly three words out of eight in Greek begin with vowels, and if we assume that nouns are fairly evenly distributed amongst words beginning with consonants and vowels, it follows that ἐς will be wanted before a consonant five times to three times when εἰς will occur before a vowel. Now before a consonant there is no metrical

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difference between ἐς and ἐις, so that if the original custom were still the rule of speech in Aristophanes' time and if the MSS. faithfully recorded this, we should *a priori* expect in non-elevated passages ἐις to be needed three times out of eight. In point of fact the proportion of words beginning with vowels largely exceeds this amount: ἐις, as we have seen, is necessary four times out of seven. But what is noticeable is that all this shows nothing as to whether ἐς or ἐις should be read in the neutral position, i.e. before a consonant. No good reason¹ is yet given for ignoring the existence of the ancient custom, the persistence of which to Aristophanes' time is supported by the better MSS. These usually before a consonant give ἐς. Mr. Sharpley indeed follows Sobolewski in arguing that 'elata vox ante consonantes non minus quam ante vocales elata manet.' But this may be seen to be fallacious reasoning from two or three English examples about which we can be certain. To pronounce 'know' as we do to-day is not over-precise: to give it this sound in 'knowledge' undoubtedly is so. We say 'menny' for 'many': but few as yet give the same sound in 'manifold.' Some dis-

¹ The argument from the fact that ἐις would be written ΕC till 403 B.C. of course involves the besetting confusion of signs and sounds. Whatever Aristophanes wrote, he and his contemporaries pronounced according to knowledge, and it is not to be supposed that only one MS. of his play—the original—was in existence till the sounds intended by his letters were forgotten. It is, besides, pure assumption that before 403 B.C. everything was written in the old alphabet.

tinguish the sense of the auxiliary 'been' by pronouncing it 'bin' from that in the substantive verb, which they make 'been.' A yet closer parallel is the distinction regularly made between 'the' before consonants and 'the' before vowels; if we spelt phonetically, these would be seen to be as distinct as ἐις and ἐς. It is legitimate to suppose that in spoken Greek ἐς might be elevated before a vowel, because not regular Attic, while before a consonant it was ordinary. Mr. Sharpley is aware that Helladius vouches for the universal use of ἐς κόρακας, and ἐς μακαρίαν. It would be interesting to know how he supposes the word can be unelevated even there.

So with οὐνέκα and εἰνέκα, it arouses suspicion when we find that τίνος οὐνέκα occurs within seven lines of τοῦ δ' εἰνέκα. Pending further research, I suggest that in the second case the sound of τοῦ causes it to be εἰνέκα, not οὐνέκα.

Space will not allow me to do more than mention other points. On 279 Mr. Sharpley tries to explain ἀποστραφῆναι from the sense of averting evil. He has of course confused it with ἀποτρέπειν. The Aldine variant in 313 is perfectly explicable as a 'restoration' by a modern Greek who scanned in the modern way. The MS. he copied had not got the line in sufficient preservation for copying. In 316, 326, 337, the MSS. should be followed in their οὐ τι καὶ and μή τι καὶ. In 320 why not read ὡς? For 556 cf. 632 and 920 ff.

T. NICKLIN.

STEWART'S MYTHS OF PLATO.

The Myths of Plato. Translated with introductory and other observations by J. A. STEWART. London: Macmillan and Co. 1905. 8vo. Pp. 532. 14s.

PROFESSOR STEWART prefixes to his chapters on particular myths an interesting introduction of some seventy pages, in which he sets forth his theory of Platonic myths in general. Although it is perhaps not very different in substantial result from views already expressed, in form and expression at any rate it has enough of the personal element to call for some analysis.

The effect intended by Plato and actually produced upon us by the myth is according

to Mr. Stewart essentially that produced by poetry.

'The essential charm of all poetry, for the sake of which in the last resort it exists, lies in its power of inducing, satisfying, and regulating what may be called Transcendental Feeling, especially that form of Transcendental Feeling which manifests itself as solemn sense of Timeless Being—of "that which was, and is, and ever shall be" overshadowing us with its presence.'

He quotes a number of passages as examples of poetry that produces this effect, notably three dealing with the subject of death (a long passage from *Adonais*, another from *Leaves of Grass*, and a short one from the *Vita Nuova*), that produce it in a way

closely parallel to the method of the myths. This transcendental feeling may (he thinks) be explained genetically

'as an effect produced within consciousness (and, in the form in which Poetry is chiefly concerned with Transcendental Feeling, within the dream-consciousness) by the persistence in us of that primeval condition from which we are sprung, when Life was still as sound asleep as Death, and there was no Time yet. That we should fall for a while, now and then, from our waking, time-marking life, into the timeless slumber of this primeval life, is easy to understand; for the principle solely operative in that primeval life is indeed the fundamental principle of our nature, being that "Vegetative Part of the Soul" which made from the first, and still silently makes, the assumption on which our whole rational life of conduct and science rests—the assumption that life is worth living. No arguments which Reason can bring for, or against, this ultimate truth are relevant; for Reason cannot stir without assuming the very thing which these arguments seek to prove or to disprove. "Live thy life" is the categorical imperative addressed by Nature to each one of her creatures according to its kind.'

On an earlier page he has already told us

'it is good, Plato will have us believe, to appeal sometimes from the world of the senses and the scientific understanding, which is "too much with us" to this deep-lying part of human nature, as to an oracle. The responses of the oracle are not given in articulate language which the scientific understanding can interpret: they come as dreams, and must be received as dreams, without thought of doctrinal interpretation. Their ultimate meaning is the "feeling" which fills us in beholding them; and when we wake from them, we see our daily concerns and all things temporal with purged eyes.'

The Platonic myth then regulates transcendental feeling for the service of conduct and science. The myths are sometimes aetiological, sometimes eschatological, sometimes both in varying proportions. Here comes in what Prof. Stewart regards as a quasi-Kantian character belonging to them—not that the expression 'quasi-Kantian' is his. In the former class of myths, the aetiological, the categories of the understanding and the moral virtues are deduced from a system of the universe. In other words, certain parts or attributes of our intellectual and moral nature are traced to their origin in the cosmos or in that which is the origin of the cosmos itself, 'a matter beyond the reach of the scientific understanding.' In the latter class what Kant calls ideas of reason, that is, soul, the cosmos as completed system of the good, and God, are represented in vision and in concrete form. It is of course not meant that the philosopher of the Academy anticipated the philosopher of Königsberg in clearly seeing and holding the famous distinction between categories of the under-

standing and ideas of reason, but Plato is held to have at least glimpses of it and to adopt it by a sort of implication.

But the question still remains, What was Plato's own real personal attitude on these points? Allowing for the poetical form into which the myths are thrown, the imaginative detail with which they are worked out, but remembering the earnest words with which their author protests that his story, or something like it, is assuredly the truth (*Phaedo* 114 d), are we to conclude that he believed in a personal God and in the personal immortality of human souls? Prof. Stewart appears certainly to hold that he did not regard them as admitting of proof that would satisfy the scientific understanding. Did he make them articles of faith as distinct from perceptions or conclusions of the reason, and admit them in that way as certain or probable? Did perhaps the emotional side of him accept what his intellect would have rejected or at least have declared unproven? If I understand Prof. Stewart aright, he holds that Plato did not really and truly believe in a personal God. Plato

'would say that what children are to be taught to believe—"that once upon a time God or the Gods did this thing or that"—is not true as historical fact... This fundamental assumption of life, "It is good to live and my faculties are trustworthy," Plato throws into the proposition "There is a personal God, good and true, who keeps me in all my ways." He wishes children to take this proposition literally. He knows that abstract thinkers will say that "it is not true"; but he is satisfied if the men, whose parts and training have made them influential in their generation, read it to mean—things happen as if they were ordered by a Personal God, good and true.'

This reads as though Plato acknowledged only a great *as if*. Yet Prof. Stewart more than once uses expressions which make me not quite sure that I have caught his real meaning. Indeed the uncertainty of what Plato believed is brought out by the difficulty of being certain what Mr. Stewart himself considers him to have believed. So again as to the immortality of the soul, which Hegel for instance maintains that Plato did not really hold, while Zeller ascribes to him a genuine faith in past and future existence. Mr. Stewart says that

'the bare doctrine of immortality (not to mention the details of its setting) is conceived by Plato in Myth, and not dogmatically': that he 'entertained a doubt at least, whether "the soul is immortal" ought to be regarded as a scientific truth': that he 'felt at least serious doubt . . . if he did not actually go the length of holding, as his disciple Aristotle

did, that, as conscious individual, it perishes with the body whose function it is.'

But some of these expressions and still more the frequent references to the limitation of the scientific understanding leave us after all in some perplexity. Plato may have done any one of three things. He may have accepted the beliefs, or have rejected them, or have hesitated more or less between acceptance and rejection. After careful reading and rereading it is very difficult to see that Prof. Stewart either definitely ascribes to him one of these three attitudes of mind or on the other hand maintains definitely that we are not able to do so with certainty. Such constant mention of the scientific understanding leaves it somewhat doubtful whether in his judgment Plato did not at least incline to the beliefs in question, though not on grounds with which the scientific understanding could deal. I wish the point had been made clear, as clear for instance as he makes it on p. 347, that he does not take the doctrine of *āvāpyrōs* seriously.

What Plato really believed is indeed a great problem; and if Mr. Stewart had said distinctly that we could not solve it, I should have had no criticism to pass on him, for I do not pretend to be at all sure myself. The fervour and frequency with which Plato dwells on the doctrines of animism and immortality are very noticeable. Certainly he can hardly have believed in his own formal arguments on the subject, and the very variety of them, put forward seemingly not to supplement one another but to take one another's place, as though each on reflexion was found unsatisfactory, may be thought to indicate this. But our feelings can play strange tricks with our thoughts. Our illogical impulses to believe are often, even in thinkers, more potent than the curb of reason; and Plato, as anyone can see, had not a judgment which worked of itself with the cold composure of Aristotle. Even as to the personality of God or gods—for the plural is found even in most important passages—we cannot be sure. The famous and shocking passage of the *Laws* is almost proof positive that in old age at least he adopted it; for it would be more shocking still if he was ready to establish by persecution what he did not himself believe.

The larger part of the volume is naturally taken up with the separate Platonic myths, placed in an order of the critic's own, independent of any chronological considerations or the probable development of the

author's mind. Thus the *Phaedo* myth comes first and the Earthborn last; the *Politicus* myth before the *Protagoras*, and the *Timaeus* before the *Symposium*. Mr. Stewart gives in all cases both the Greek text and an English translation of his own. Perhaps this was hardly necessary. Might not his readers be expected to have a Plato and to be able to read it? In this case, as even with a good many systematic commentaries on classical authors, the text, which adds so much to both bulk and expense, might well be omitted. Prof. Stewart's method of commenting on the particular myths may be illustrated from the Vision of Er. He gives three pages to the 'geography and cosmography,' seven to the streams of Eunoe and Lethe in Dante's *Purgatorio* in comparison with the Orphic streams of Lethe and Mnemosyne, seven or eight more to some other physical details, and three in conclusion to the reconciliation of free will with the reign of law, both of which 'are affirmed in the myth.' Lovers of Dante will find throughout the book constant reference to the great Florentine. Indeed much literature of all kinds, and even the anthropology which is only literature in the sense of being recorded in books, are learnedly and skilfully pressed into the writer's service. Readers of Virgil and Plutarch, Milton and Bunyan, the Neoplatonists of antiquity and the Cambridge Platonists of the seventeenth century, will all find something to interest them. Pp. 434-450 form an ex-ursus on the doctrine of daemons: pp. 382-395 on poetry, poetic truth, the poetic 'universal,' metrical form, and imagination: pp. 230-258 on allegory. Early in the book myth is distinguished from allegory on the ground that it has no moral or other meaning, but it is admitted that one and the same story may be both allegory and myth. We may notice also the idea—not, it seems to me, very probable—that the Platonic myth was suggested by something in the real Socrates, 'certain impressive passages' of the conversation of that magnetic and mesmeric man. But here again I am not sure whether it is meant that Socrates himself used myths or not. There is probably no sort of evidence that he did, and most at any rate of Plato's myths are little enough in the manner, as we imagine it, of the historical Socrates.

A word in conclusion on the Greek text and the English translation. The text of Plato has made some progress in the last forty years, and we should expect Schanz or

Burnet to be followed as far as possible rather than the 1867 Stallbaum. As to the English is it not a mistake to adopt a uniformly archaic and semipoetical style? The following for instance are the first two sentences of *Republic* 613 E foll. as translated by Mr. Stewart:

'Of such sort then are the prizes and the wages and the gifts which the just man receiveth, while he is yet alive, from Gods and men, over and above those good things whereof I spake which Justice herself provideth.'

'Yea, in truth goodly gifts,' quoth he, 'and exceeding sure.'

Here are some half-dozen archaisms of speech, *receiveth*, *provideth*, *whereof*, *spake*, *quoth*, *yea*, *goodly*, *exceeding*, while the words of Plato, if we turn to them, are just the common language of Attic conversation in his day and have absolutely nothing archaic, poetical, or out of the way about them. Mr. Stewart's English therefore gives an entirely different impression from Plato's Greek.

HERBERT RICHARDS

OSWALD'S PREPOSITIONS IN APOLLONIUS RHODIUS.

The Use of the Prepositions in Apollonius Rhodius compared with their use in Homer. By MICHAEL M. F. OSWALD. Pp. 208. Notre Dame University, Indiana. 1904. Price \$1.00.

THIS is an excellent dissertation designed to show 'how closely Apollonius reproduced the Homeric usages of the prepositions.' Not merely as regards the prepositions, however, but speaking more generally the writer maintains that 'Apollonius admirably acquitted himself of his task by reflecting the Homeric diction . . . If Apollonius had not understood his prototype, Homer, we should expect to find in his work a strange mixture of poetic and prosaic usages. The Argonautica, however, testifies to a clear conception of purely poetic and prosaic constructions. In general, the prepositions which are less frequent in Apollonius than in Homer are prosaic, e.g. *κατά*, *παρά*, *πρό*, *πρός*. With the utmost care Apollonius avoided also those particular usages of prepositions that were essentially prosaic. Thus *μερά* with the genitive is entirely absent from the Argonautica; *πρός* is rare (not once with the dative); and no trace of the articular infinitive with prepositions is found. On the other hand the more poetic prepositions, as *ἀμφί*, *ἀνά*, *σύν*, and also the double prepositions *διέκ*, *παρέκ*, and *ὑπέκ* are comparatively frequent in Apollonius.' As regards the prepositions Mr. Oswald fairly makes out his case. Speaking more generally it must be borne in mind, as I have tried to show elsewhere, that Apollonius freely uses Homeric words in non-Homeric senses, e.g. *ἀτέμβοθαι* 'to blame,' *διερός* 'moist,' *φράζειν* 'to say,' and often

gives examples of different meanings of the same word in Homer and Homeric glosses. See for instance his uses of *ἀδνός* (or *ἀδνώς*) *ηλίθατος*, *τηλύγετος*. Hence Merkel maintains that in the Argonautica we actually find a Homeric commentary. Apollonius also uses some purely Alexandrian words as *ιδέω*, *τίθος*, etc.

The dissertation is divided as follows: Ch. I. The improper prepositions, II. Prepositions used as adverbs, III. Prepositions used in Tmesis, IV. Simple cases to express local relations including the suffixes *-θεν* and *-δε*, V. Prepositions in case-construction, VI. Prepositions in adverbial phrases. The chapters are supplied with elaborate statistics showing the comparison in each case with Homer. There is also a bibliography of the chief works consulted, among which perhaps the chief place is given to the late Tycho Mommsen's *Beiträge z. d. Lehre v. d. Griech. Präp.* 1895. Unfortunately the larger edition of Merkel's Argonautica—now long out of print—was not accessible to the writer, for it differs considerably, and for the better, from the same editor's ed. min. which is the Teubner text. The distinction between improper prepositions and proper prepositions, viz. that the former do not enter into composition with verbs, is easily apprehended, but it is by no means easy to distinguish between the adverbial use, tmesis, and case-construction in the epic language. In fact no clear line of demarcation can be drawn, nor, except for purposes of classification, is this very important. It is generally agreed that all prepositions were originally adverbs, then passed into construction

with verbs and then with cases of nouns and pronouns. Thus in Homer and his followers prepositions float about loosely or attach themselves to verbs or nouns and it is often difficult to decide their relationship. Hence the statistics are affected by the personal views of the compiler. Mr. Oswald has done his work thoroughly and the only general objection that might be made is that his classification is sometimes too minute. Thus, treating of *ἐν*, under the heading 'The place in which something is or happens,' he has among other subdivisions, (*γ*) of buildings, parts of buildings and the like, (*δ*) of beds, (*ε*) of vehicles and the like, (*ζ*) of parts of the body. It is confusing to make unnecessary distinctions.

The following are some of the points upon which I do not entirely agree with the writer.

P. 28. 'In iv. 1206 [he adopts the notation of the Teubner text] it is doubtful whether we are to write *ἄπο τηλόθι* (Brunck, Becker [sic, he means Beck], Merkel) or *ἀποτηλόθι* (Wellauer, Seaton). The same holds good for iv. 726, 1186.' Merkel in his ed. mai. has *ἀποτηλόθι* in all three places and I think it should be so written for the sake of the metre.

P. 53. Here are given Hoffmann's four rules by which to decide whether tmesis or case-construction is to be preferred. The first of them is that the preposition, when separated from the case by the caesura of the verse, is to be combined with the verb, e.g. A 53 *ἐνῆμαρ μὲν ἀνταρὸν ἔχετο κῆλα θεοῦ*. This question cannot be said to be settled. Monro takes A 53 to be a case of tmesis because of the caesura and I incline to that view. In Apollonius i. 94 and iv. 1687 (not 1667 as given p. 54) where *ἐνί* follows the penthemimeral caesura I believe we should write *ἐνί* to go with the verb that follows. iii. 57 and iv. 986 differ, as a substantive follows, with which *ἐνί* is to be taken, the caesura ending with the adjective. Mr. Oswald, however, maintains that in cases to which this rule would apply the requirements of the verse are satisfied if there is a bucolic diaeresis (which is in fact found in all the verses he cites), so that tmesis is not to be assumed. I am not aware, however, that this is considered to be enough.

P. 66. Under *διέκ* in tmesis 'Apollonius has one doubtful example, which, however, as it seems, is to be attributed to editors; viz. iv. 409 *ὅτε μή με διέκ εἰώσαι*.' *διέκ εἰώσαι* is a good emendation

by Gerhard which has been generally adopted. LG have *διεξώσται*. But it is obviously not a case of tmesis; for *διέκ* is to be taken adverbially.

P. 139. iv. 1005 *σὺν Αἰγάο κελεύθω* is certainly strange. Mr. Oswald suggests as the meaning 'at the arrival of Aeetes' but he adds that it is not impossible it may mean 'with the expedition of Aeetes.' I believe that the latter is correct, cf. Aesch. *Ag.* 127.

P. 143. iv. 104 *εἰς γάρ μιν βήσαντες*. Mr. Oswald postulates an ellipse of *νῆσται* but adds it 'may be tmesis.' There is, I think, no doubt that it is tmesis.

P. 163. iii. 117 *ἀμφ' ἀστραγάλουσι . . . ἐψώσωτο*. *ἀμφ'* is taken as quasi-local 'around the dice.' Rather, it denotes the object of contention (see l. 124), i.e. 'for.'

P. 167. ii. 701 *ἱερῷ ἀνὰ διπλάσια μηρία βωμῷ | καῖον*. '*ἀνά*' might be construed with the dative, although tmesis is evidently intended. The tmesis is undoubtedly in my opinion.

P. 174. iv. 671 *ἄλλο δ' ἐπ' ἄλλων | συμμηγές μελέων*. 'Seaton reads *ἄπ'* for *ἐπ'*, as suggested by L' Authority is in favour of *ἄπ'*. It is the reading of L a sec. man. and of G. So Brunck, Beck and Wellauer.

P. 179. i. 260 *ἐπὶ προμολῆσι κιόντων* 'at the departure of those going.' Surely not, but 'at the vestibule (or entrance) as they were departing.' In Apollonius *προμολή* is always a place not an abstract noun, see i. 320, 1174, iii. 215, iv. 1158.

P. 184. i. 605 *ἐπὶ κνέφας* 'till night.' It means 'for' i.e. 'through the night' as M. de Mirmont translates it, *toute la nuit*. This is shown by l. 633 below.

I have kept to the last a notice of the short ch. vi of two pages on 'prepositions in adverbial phrases' which consists of a defence of Apollonius against Dr. Rutherford's attack in his *New Phrynicus* pp. 121, 122. This book was published twenty-four years ago and I think it probable that Dr. Rutherford would now modify his severe condemnation, but in any case I cannot entirely agree with Mr. Oswald. He writes thus (p. 202) 'According to Rutherford *ἐπὶ δηρόν* is an *unintelligent imitation* of the Homeric *ἐπὶ δηρόν* (!?).' I do not quite share the horror here expressed, but I agree that it is not a case of unintelligent imitation, as Apollonius himself has *ἐπὶ δηρόν* seven times. However it is an extension of *ἐπὶ δηρόν* made, I believe, deliberately by Apollonius and may be compared with *ἀπονῦ* (or *ἀπὸ νῦν*), *ἀπὸ*

tóte, ἀπεκεῖ, and other like phrases of late Greek. Homer has nothing similar, for when Mr. Oswald compares *ἐπὶ δή* with *ἐπὶ τόσσον, ἐπὶ πολλόν*, etc. he overlooks an important distinction upon which Dr. Rutherford insists. It is this. Prepositions and adverbs are combined in two ways in Greek, (1) in words like *μετόπισθεν, ἀπονοσθεί, προτάροιθε, δάνδιχα*, etc., where the two parts qualify the verb as adverbs, (2) in expressions like *ἀπεκεῖ, ἀπονῦ, etc.*, in which the first part stands in a prepositional relation to the second. The objection to class (1) is that by making a redundancy they 'violate the law of parsimony,' and so are un-Attic, but they are found in Homer. Class (2) is confined to late Greek and words of this class are not found in Homer except in the combination of *εἰς* and *ἐκ* with adverbs of time as *εἰσότε, ἐνύστερον, ἐπὶ δή* is of this class and therefore non-Homeric. On the other hand I think that Mr. Oswald rightly defends *καταντόθι* which has Homeric analogy, for

although it does not occur in Homer except in tmesis with a verb as *καὶ αὐτόθι* (and Apollonius also has it sometimes in tmesis) it is justified by *παραντόθι* (or *παρ' αὐτόθι*) in Ψ 147 where there is no tmesis. In N 42 MSS. vary between *παρ' αὐτόθι* and *παρ' αὐτόφι*. But, apart from that, it may be considered that *καταντόθι* belongs to class (1) above, and is parallel with *μετόπισθεν* rather than with *ἐπὶ δή*, for both parts of it may be regarded as adverbial.

To Mr. Oswald's list of *errata* may be added (besides the two above noted) the following: p. 30 l. 5 from bottom, *for i. 722 read ii. 724*: p. 91 l. 7 *for θύρηθι read θύρηθι*. This mistake seems to be from Monroe H.G. p. 93 who, however, corrects it in his *errata*. It is singular that L and S. take this word in ξ 352 *θύρηθ' ἡα* as for *θύρηθε*. P. 156 l. 9 *for Ἀλκμονίον read Ἀκρονίον*: p. 161 l. 8 *for Κυαστράιην read Καναστράγην*: p. 183 l. 9 *for ταχιστὸν [sic] read ταχινὸν*: p. 202 l. 8 *for iv. 728 read iv. 738.*

R. C. SEATON.

VON ARNIM'S STOIC FRAGMENTS.

Stoicorum Veterum Fragmenta collegit IOANNES AB ARNIM. Vol. I. Zeno et Zenonis discipuli. 1905. Pp. 1+142. 8 m. Vol. II. Chrysippi fragmenta logica et physica. 1903. Pp. vi+348. 14 m. Vol. III. Chrysippi fragmenta moralia. Fragmenta successorum Chrysippi. 1903. Pp. iv+299. 12 m. Leipzig: Teubner.

BY the recent publication of Vol. I. this important work has been completed with the exception of the promised indices. Now that we have in the prolegomena a statement of the principles by which the editor has been guided in his task, it is at length possible satisfactorily to review the book as a whole. It may be said at once that it is representative of the best German scholarship, and will be indispensable to all serious students of later Greek philosophy. For, besides the fragments of the great Stoic triumvirate, it contains those of Aristo, Persaeus, Diogenes, Antipater and the rest, and is a complete thesaurus of Stoicism up to the time of Panaetius.

The first volume is mainly occupied with Zeno and Cleanthes, and, so far as they are concerned, it cannot be said to add

materially to our knowledge. In fact, the collection is in essentials not very different from that which I published in 1891. The arrangement of the material has been improved, and the text in several places corrected: the conjectures 'Αφροδείτην in 168, σέ γ' ὁ for ἐγώ in 570, and Ζήνωνος μή for ζῆν μόνος δέ in 597 deserve special attention.¹ But after a careful comparison I have not been able to find more than the following additions (with the exception of a few fresh testimonia):—nos. 98, 121, 125, 131, 132, 228, 232, 503, and 509. In several cases, as for example in 184 and 224, the editor has followed the earlier collection perhaps more closely than was necessary. I do not in the least make this a matter of complaint, for von Arnim has very generously acknowledged his obligations to his predecessors, and it is not surprising that he should have thought it unnecessary again to work through the sources for Zeno and Cleanthes after the exhaustive researches in which he has been engaged for the compilation of the other two volumes. But at the

¹ I cannot understand the alteration of *imprudentes* to *prudentes* in 147, especially in view of the close agreement with Cic. *de rep.* vi. 29, *Tusc.* i. 27.

same time it is permissible to regret that he has not found an opportunity of contributing something more towards the elucidation of the Zenonian school by the methods which he justly indicates as necessary on p. iv of his preface. It almost seems as if the scrupulousness with which he has been at pains to gather in everything which might be connected with Chrysippus has reacted unfavourably on his attitude towards the earlier scholars. Thus the important passage Clem. Rom. *homil.* v. 18, p. 147, where *τέλαι* should surely be read for *έλατ*, is not included in Zeno's fragments but printed with those of Chrysippus (ii. 1072). Similarly Hieron. *ep.* 132, 1 should have been printed in vol. i. p. 51, and omitted in vol. iii. p. 109. Zeno fr. 209 should have been illustrated from material to be drawn from iii. 416, 439, and 468: in the second of these passages for the corrupt *συνέργοτες* we should perhaps substitute *συναπήροτες* ('suspense': cf. Plut. *Num.* 7). iii. 382 should have been omitted altogether: it is in its proper place as i. 208. ii. 468 should appear also in i. p. 26, and Origen *contra Cels.* viii. 49 (cf. ii. 1051) should be added to i. 153. Further, I am not aware that anyone has assailed the reasons which have been given for assigning ii. 78, 90, and 311 to Zeno, and ii. 57 and 83 to Cleanthes. A new fragment of Zeno not without importance should have been taken from Chrysippus ap. Galen in iii. p. 121, 14. It may be useful to point out sundry further omissions. To 203 add Plut. *trang. an.* 19 p. 477 b, to 181 Schol. in *Juv.* xv. 107 and to 187 Varro *Sat. Menipp.* fr. 483 Büch. i. 204 requires illustration from Plut. *comm. not.* 28 p. 1073 b. To 271 add Dio Chrys. 47, 2, which refers also to Cleanthes and Chrysippus. Julian *or.* vi. 185 c, treating of the relations between Stoicism and Cynicism, has been omitted from i. p. 59, and from p. 44 Cyril. Alex. *contra Julian.* ii. p. 62. It is particularly strange that, though von Arnim has cited the *Gnomologium Vaticanum* which Sternbach edited in *Wiener Studien* ix-xii, he has failed to draw from it certain otherwise unrecorded apophthegmata of Zeno:—nos. 299, 301, 302, and 303, and one of Cleanthes no. 369. Further, Maxim. 5, p. 545 Arsen. p. 265 Waltz give in a somewhat different form the saying recorded in Arn. 319 = Sternb. 304. Two additional sayings will be found in Maxim. 5 p. 545, Arsen. p. 265, and in Maxim. 63, p. 676, Arsen. p. 265. Arsen. p. 264 attributes to Zeno the substance of Diog. L. vii. 121 ad fin., and on p. 268 a considerable

portion of the doctrine of the *καθήκοντα* comprised in Diog. 107-109.

But it is time to pass to Chrysippus, with whom the most important part of the work is concerned. Here the conditions are different, and such as often require the exercise of the nicest discrimination. It is not sufficient to collect the passages, in which Chrysippus is quoted or referred to by name, but, if the editor aims at comprehensiveness, he must endeavour to bring to light the hidden traces of his author's teaching. Thus, it is well established that Alexander of Aphrodisias, who devoted his treatise *de fato* to the refutation of Stoic fatalism, is throughout attacking Chrysippus, although his name is nowhere mentioned. In fact, it is broadly true that the orthodox form of Stoicism, as adumbrated in the writings of the imperial epoch, is derived ultimately, if not immediately, from the writings of Chrysippus. Von Arnim has dealt with his material upon the following plan. By a skilful arrangement of types he distinguishes the places where the actual words of Chrysippus are preserved from those which contain a summary of his doctrine, either referring to him by name, or being such as can be ascribed to him by certain inference. Thirdly, in small type he prints all passages which seem in any way of service for the understanding of his system or which have some connexion with it.¹ The last named class is of very considerable extent, and it will be observed that von Arnim does not claim that either in form or in substance it is directly Chrysippian, although he would, I suppose, contend that Chrysippus must have covered the same ground. Some might have preferred a more definite selection of those passages which the editor attributes to Chrysippus; and the defects of the method chosen are concisely illustrated by ii. 1106, which reads:—'Ad totam de prouidentia doctrinam conferenda est Ciceronis in altero de natura deorum disputatio quam exscribere nolui.' Of course it is not meant that Chrysippus is the exclusive source of *n. d.* ii; but would it not have been better to sift the material, and to select only such passages as could for good reasons be shown to owe something to him? This remark is capable of a very wide application.

¹ I have not been able always to understand the distribution into these classes, and in the case of a large number of extracts from Alex. *de fato* (such as ii. 959) von Arnim seems not to have had the courage of his opinions. They are much more certainly Chrysippian than others which are printed in larger type. This applies also to Stobaeus in ii. 677.

For not only would a scrupulous weighing of the evidence have involved the rejection of a great number of passages,¹ but it is difficult to understand why on the editor's principles many others have not been included. Thus Cic. *Tusc.* iii. 9 is eminently suggestive of the early Stoic: why does it not appear in vol. iii. cap. ix, § 12? And *Tusc.* iii. 11, ad fin. respecting the liability of the *sapiens* to *furor* (*μελαγχολία*) ought not to have been omitted in view of its agreement with iii. 237. I have recently examined some of Plutarch's ethical writings from this point of view, and it is clear that this source has not been exhausted: see, for example, the definition of *κατίφεα*, etc. (*de uit. pud.* 1, p. 528 E, cf. 2, p. 529 D), and the description of old age (*quaest. conu.* i. 7. 1, p. 625 B, C). I will give a solitary example of a passage which might have been definitely claimed for Chrysippus—*de superst.* 1, p. 164 E, F. Here *δαστροφή* recalls Zeno (i. 208) and Chrysippus (iii. 229 a), but I am more concerned with the example chosen to illustrate the innocuousness of intellectual as compared with moral error. It can hardly be an accident that the same illustration—a belief in atoms—is taken for the same purpose in Stob. *Ecl.* ii, p. 89, 18 (iii. 389). Now, the Stoicaeus passage, which von Arnim should have printed in larger type, is shown to be Chrysippian, (1) by the explanation given to *ἄλογος* and *ταρά φύσιν*: see iii. 462 and 476, (2) by the use of *ἐκφέρομενος*, and the illustration of the runaway horse: see iii. 476, 478 and 479 init., and (3) by the phrase *ἴπογραφή τοῦ πάθος*—a small but significant point—as compared with iii. p. 113, 31 and p. 130, 15. It follows that Chrysippus is also the source of the passage in Plutarch. But perhaps it is not fair to demand from an author something different from what he professes to give, and it would be difficult to overpraise the industry with which the sources have been ransacked, or the skill with which the extracts have been arranged so as to present in logical sequence a compendium of Stoic doctrines.

In the preface von Arnim examines the sources of the chief authorities with the object of discovering their relation to the writings of Chrysippus. The views taken are for the most part moderate and reasonable, and will command general assent. Of special importance are the sections which discuss the sources of Plutarch and the

¹ E.g. ii. 347 when compared with Cic. *de fat.* 35 is shown to belong to Carneades-Clitomachus. For an illustration of another kind see iii. 376.

connexion between Diogenes Laertius and Arius Didymus. On the other hand, the arguments which are directed to the third book of the *Tusculan Disputations* are unconvincing. A good deal is made to turn on Galen *de Plat. et Hipp. plac.*, iv. 7, p. 392 Mu. (iii. 482), and in the result von Arnim withdraws the opinion, in accordance with which, following Bäke, he printed this passage as Chrysippian. He now regards it as derived entirely from Posidonius. Considerations of space will not permit a full discussion, but I still think that the quotations from Euripides and the Anaxagoras anecdote were introduced by Chrysippus to illustrate the effect of *prae-meditatio* upon sorrow. The difficulties which stand in the way are not insuperable, if we remember that Galen is throughout quoting Posidonius—sometimes verbatim, and sometimes making a loose abstract. This will account for the otherwise remarkable changes of subject. Von Arnim does not see how Chrysippus can be the subject of *καὶ φῆσι διότι* (p. 131, 23 = p. 392, 13 Mu.) after *ἐρωτᾶ* (l. 20), but apparently feels no difficulty in the equally harsh change from *φῆσι* (Chr.) to *δέξιοι* (Posid.)² in ll. 7, 8. I should not, however, follow Bäke in altering *Ποσειδωνίῳ* to *Χρύσιππῳ* in l. 28. *Ποσειδωνίῳ* may be retained as an ordinary *dativus indicantis*:—Posidonius interprets *προενδημέν* as meaning . . . It is likely enough to be the oblique form of *ἐμοί*. Nor do I see the necessity of reading (with Mueller) *ὁ Χρύσιππος καὶ ὁ Χρύσιππος* in p. 117, 18. Surely the words may be rendered 'even Chr. admits . . .' Then the extract agrees perfectly with Cic. *Tusc.* iii. 52, and, so far as I can see, all the indications in book iii, such as those in 55, 74, and 83, are consistent with Chrysippian doctrine. Observe particularly that the Telamon, Theseus and Anaxagoras illustrations follow the mention of Epicurus and the Cyrenaics in 28 exactly as Chrysippus is introduced after them in 52, and further that in 58 the three illustrations reappear in a context which von Arnim admits to be Chrysippian (pp. xxv. xxvi). I demur also entirely to the view that the definitions in 24, 25 and in Stob. *Ecl.* ii. 7, p. 90 are the work of a younger Stoic seeking to reconcile a disagreement between Chrysippus and Zeno. If so much importance is to be attached to the words *opinione citari*, what

² It is quite open to argument, however, that Posidonius is the subject of both verbs, and in any case Bäke's inference from the words (p. 202, n. 53) ought not to be lightly approved.

are we to make of ἐκ κρίσεως in Plutarch (iii. 459, l. 25)? If the materialism of the Stoic is constantly kept in mind, the difference between the identification of πάθη with κρίσεις and the treatment of κρίσεις as the cause of πάθη is exiguous, and a loose statement of their relation is pardonable, if the context does not require scientific precision. Indeed, I am confident that too much is apt to be made of divergencies which are supposed to exist on the strength of evidence either inconclusive or prejudiced. The more closely the tracks of Chrysippus are investigated, the more clearly will it appear that he was not so much an original thinker as an unwearied systematiser and an irrepressible controversialist.

The text is printed from the best available editions, and the volumes are provided with a useful critical apparatus which records deviations from the MSS. and a selection of probable conjectures,¹ including many by the editor himself. Here and there a brief word of explanation is added, for which the reader of these *spinossissima* will be duly grateful. It may be that he will even ask for more.

There can be no question that the editor has done right in arranging the material in philosophical sequence, and in disregarding the books from which the quotations are drawn even where these are known. He has, however, provided an index of these passages in vol. iii., where they are classified under the various titles: this is not quite complete, as ii. 1182 is missing under περὶ δικαιοσύνης, and ii. 1176 and 1177 under περὶ θεῶν.

I conclude with some remarks on points of detail mainly with the object of supplying certain references to Chrysippus, which appear to have been overlooked. I use this expression advisedly, since without the assistance of an index it is not easy to secure complete verification.—ii. p. 4: three unrecorded apophthegmata are preserved by Maxim. 10 p. 564: cf. Arsen. p. 480, Anton. Meliss. i. 53, p. 96.—ii. 24: here belong two passages of Phryniichus, clx. p. 271, and cclxxxvi, p. 366, Rutherford, the former of which is curiously confirmed by the papyrus quoted, p. 56, 33.—ii. 89: for ἐπίνοια we should, I think, substitute ἐπονα, as in Plut. *comm. not.* 47, p. 1085 B

¹ Some of the emendations are wrongly assigned: thus in vol. ii. p. 11, 1 πράγμα belongs to Bagnet; p. 46, 7 πεσοῦσα to Bywater; p. 75, 25 ιδίον to Zeller; p. 188, 14 ἐρέπως to Krische. As already indicated, the cross-references are very far from being complete.

τὰς ἐννοιας ἀποκειμένας τινὰς ὄριζόμενοι νοήσεις.—ii. 105: add Suidas s.v. περὶ προλήψεως.—ii. 111: Diog. L. vii. 45 should have been quoted here.—ii. p. 47: the following omitted passages, which are of no particular philosophical importance, appear to belong here:—Schol. in Theocr. v. 5, Etym. M. s.v. κορνιθάλη, Zonaras, s.vv. δέυρο καὶ δεῦτε and δύμαρχος, Hesych. s.v. φολά (l), Cramer *Anecd.* *Ox.* i. p. 264, 13.—ii. p. 84, 19: perhaps οὐτος for οὐτοις.—ii. p. 90, 37: a lacuna should be marked after ὁ τοιότος, since the σωρείτης follows, and on p. 91, 2, before οὐτοις, to leave room for the κεραίνης. Both are indicated by Cobet.—ii. 277: Pers. vi. 80 should have been quoted, and see the new Latin Thesaurus s.v. *aceruus* ad fin.—ii. p. 111: a place should have been found in this cap. for Iamb. *de Nicom. arithm.* p. 12.—ii. p. 123: add Augustin. c. *Acad.* iii. 17, 39.—ii. p. 136: add Censorin. fr. 1, 4.—ii. 517: I do not believe in the title περὶ τῶν μερῶν, and think that something like περὶ φύσεως has dropped out after πέμπτου.—ii. 596 ff.: Arnob. *adv. gent.* ii. 9 should have been quoted here.—ii. 726, 727: the omission of Sext. *Pyrrh.* i. 69 is strange.—ii. p. 223 §5: Lact. *inst.* iii. 18, which also cites Cleanthes, should appear here.—ii. p. 225 §6: it is strange that Tertull. *de anim.* c. 14, is not quoted, as it is the only passage which attributes the eight-fold division of the soul to Chrysippus by name.—In the chapter *de fato* I miss under §6 Cic. *de f. et. a.* 26, and under §7 Plut. fr. 15, 3 = Stob. *Ecl.* ii. p. 158, an undoubtedly summary of Chrysippus.—ii. 954: Hieron. *in Pelag.* i. p. 702 should have been quoted, and on p. 280 Julian *ep. ad Themist.* 255 d.—ii. 1019: the actual syllogism occurs in Lucian *Iupp. Trag.* 51 p. 699 with the Schol.: cf. *Hermot.* 70 p. 812. In this section should have been quoted, in spite of its errors, Theoph. *ad Autol.* ii. 4 p. 82.—ii. 1092 should have been brought into connexion with 914 and with pseudo-Arist. *de mund.* ad fin.—ii. p. 320 §9: Plut. *quest. Rom.* 51 p. 277 a has been omitted.—ii. p. 322: in this chapter add Cyril. Alex. c. *Iulian.* v. p. 167.—ii. 1216: add Schol. in Plat. *Phaedr.* 244 B.—iii. 92: add Plut. *comm. not.* 25 p. 1070 E.—iii. p. 35 §5: add Lucian *conu.* 31 p. 439.—iii. 256, p. 61, 11: for αὐταῖς we should probably read αὐτῶν; see my note on Zeno fr. 23.—iii. 314: add Anon. in *Hermog. ap. Spengel συναγ. τεχν.* p. 177, n. 17.—iii. 416: Nemes. c. 19 derives additional importance from Augustin. *de ciu. dei* ix. 5, where the names of Zeno and Chrysippus appear.—iii. 432: add the definition of εὐνοια in Plut.

de inuid. et od. 1 p. 536 F.—iii. p. 120, 6: surely the facsimile points rather to ἡ βαῖον ὁ. —iii. 473: the passage on p. 381 M. introducing the case of Eriphyle in addition to that of Menelaus and Helen has been omitted; and in 476 p. 360 M. has not been completely excerpted, so that the important comparison of the ἐμπαθῆς to a man running down a slope is missing. In the same extract (p. 127, 5) προσεκφέρεσθαι should undoubtedly give place to προεκφέρεσθαι: cf. p. 128, 23. In this connexion I think Cic. *Tusc.* iv. 40 should have been quoted and Galen's words at p. 348 M. There are several other excerpts from the *de Hipp.* et *Plat.* *plac.* of varying importance, which I fail to find in von Arnim, but forbear now to enumerate.—iii. 481 p. 131, 8 should have been illustrated from Cic. *Tusc.* iii. 75.—iii. 537: add Plut. *Sto. rep.* 19 p. 1042 F, *comm. not.* 9 p. 1062 B, 19 p. 1067 F, *Stoic. abs. poet. dic.* 4 p. 1058 A, B. Here also belongs a curious passage in Ioan. Saresb. *Polycrat.*

vii. 8.—iii. p. 150 § 3: somewhere in this section should appear *Plut. de nobil.* 12 p. 236, 6–11 Bern.—iii. 662 should be omitted. It appears on the next page as part of no. 668.—iii. 694: I cannot find *Plut. Sto. rep.* 2 p. 1033 b, which appears in i. 262, but without ὀλίγους for λόγοις, the certainly correct reading of Bernardakis.—iii. 709: these passages are printed again on p. 199, presumably in error. Some passages of no philosophical importance appear only in Appendix II. but it would have been more convenient to include them in the body of the work.—iii. 718: add *Plut. amat.* 21 p. 767 b.—iii. p. 200: fr. 12 is more fully quoted by Eustath. in *Od.* p. 1679, 25.

It should not be thought that these remarks are intended to depreciate the value of the work. One of the most useful functions of a reviewer is to try to show how a good book may be made better.

A. C. PEARSON.

VAHLEN'S *LONGINUS.*

Διονυσίου ἡ Λογγίνου περὶ ὑψους. De Sublimitate Libellus. In usum scholarum edidit OTTO IAHN A. MDCCCLXVII: tertium edidit A. MDCCCCV IOANNES VAHLEN. Lipsiae in aedibus B. G. Teubneri. M. 280.

It is eighteen years since Dr. Vahlen brought out his well-known revision of Otto Jahn's text of the *De Sublimitate*. The new edition, now published, bears traces everywhere of an enlarged knowledge and of a most open mind: the old age to which he refers in his Preface finds Dr. Vahlen still learning. The pages of the book have increased in number from xii and 80 to xx and 92, and the new matter is of great interest and value. The editor gives, in his critical notes, a still fuller list of conjectural emendations than before, and has introduced into the text one or two fresh readings of his own. For example, he substitutes ἐνὸν for κενὸν in iii. 5 (ἐστι δὲ πάθους ἄκαρον καὶ κενὸν ἔνθα μὴ δεῖ πάθον), and ἐ for δε in xv. 3 (οὐρῆ δὲ πλευρά τε καὶ ισχίον ἀμφοτέρωθεν).

But Vahlen's general tendency is judiciously conservative; and no one who studies his references, old and new, can doubt that

he has often successfully upheld an impugned reading by his apt and varied illustrations. Two instances only of his sober judgment must suffice. In the present as in his previous edition, he is proof against Rohde's specious emendation $\delta\acute{\omega}$ φῶρ $\iota\acute{\nu}$ τίνος ἐφαπτόμενος for $\delta\acute{\omega}$ φωρίν τινὸς ἐφαπτόμενος in iv. 5, where he now adds a reference to Bücheler on Herondas vi. 30. The second illustration of his respect for the manuscript tradition is of special interest to British scholars. It would be pleasant to believe, as many do, that Bentley's reading $\hat{\alpha}$ παστράπτει (in place of the manuscript reading $\hat{\epsilon}$ πέτραπται) in xii. 3 is one of his most certain emendations. But if an editor feels that Bentley's conjecture is dazzlingly false, he must show the courage of his own convictions. And this Vahlen has done. In 1887 he followed Jahn in adopting $\hat{\alpha}$ παστράπτει, but he now prints $\hat{\epsilon}$ πέτραπται with the manuscripts. The reasons for adhering to the manuscript reading may be stated more fully than by Vahlen himself. The first point is that it is the manuscript reading: there is no variant, nor is there any great palaeographical probability in a change from $\hat{\alpha}$ παστράπτει to $\hat{\epsilon}$ πέτραπται: moreover, P 2036 must,

taken all in all, be regarded as a first-rate manuscript. No doubt there are cases in which 'ratio et res ipsa centum codicibus potiores sunt.' But is this one? In § 4 we read καὶ ὁ μὲν ἡμέτερος [sc. Demosthenes] διὰ τὸ μετὰ βίας ἔκαστα ἔτι δὲ τάχος ρόγης δευτήγης οὐν καί εἰν τε ἡμία καὶ διαρράξειν, σκηττώ τινι παρεικάζοιτ' ἀνὴρ κεραυνῷ. Now if in § 3 we read ὁ δὲ [sc. Cicero, as compared with Demosthenes] καθεστὼς ἐν δύκῳ καὶ μεγαλοπρεπεῖ σεμνότητι οὐκ ἔψυκται μέν, ἀλλ' οὐχ οὐτως ἀπαστράπτει, the fine simile in § 4 is somewhat weakened by being anticipated and the words παρεικάζοιτ' ἀν occur rather unexpectedly. On the other hand, the expression οὐχ οὐτως ἐπέστραπται (viz. 'has not the same concentrated energy') fits into its immediate context exactly. The meaning of ἐπέστραπται is sufficiently established from Philostratus, *Vit. Soph.* p. 514: Δημοσθένης γάρ μαθητής μὲν Ἰοαίνος, ζηλωτής δὲ Ἰσοκράτους γενόμενος ὑπερβάλλετο αὐτὸν θυμῷ καὶ ἐπιφορᾷ καὶ περιβολῇ καὶ ταχτῆτι λόγου τε καὶ ἐνοίᾳ. σεμνότης δὲ ἡ μὲν Δημοσθένους ἐπέστραμμένη μᾶλλον, η δὲ Ἰσοκράτους ἀβροτέρα τε καὶ ιδίων (ep. p. 487 *ibid.*). The objection that ἐπέστραπται would be used

more naturally of a style than of a person might apply almost with equal force to ἔψυκται which it is not proposed to change. And, as a matter of fact, the similar verb συνέστραπται is found, in Dionysius, with Δυσίας as its subject, while 'pressus' is used of authors by Cicero and Quintilian. We are driven, therefore, to conclude that internal and external indications make strongly against Bentley's 'leg. ἀπαστράπτει,' hastily jotted down by him in the margin of F. Portus' edition of the *De Sublimitate*. Vahlen would, we may assume, be ready to adopt (with only one slight variation) Bentley's own words as found elsewhere: 'nobis et ratio et res ipsa centum codicibus potiores sunt, praesertim accidente Parisini veteris suffragio.'

With regard to the date, and authorship, of the *Sublime* Vahlen has no fresh evidence to adduce. Probably most scholars who have considered the question would now agree that it may well have been written, by an author whom we cannot name with certainty, in the latter part of the first century A.D.

W. RHYS ROBERTS.

WHIBLEY'S COMPANION TO GREEK STUDIES.

A Companion to Greek Studies. Edited by LEONARD WHIBLEY. Cambridge: University Press, 1905. 18s. net. Pp. xxx + 672.

THIS handsome and well-illustrated volume is an eclectic dictionary of antiquities, in which information is grouped round a limited number of important subject headings, helped out by a table of contents and a full index. Thus Art, Chapter iv, is divided into eight sections, Architecture, Prehistoric Art, Sculpture, Painting, Vase-Painting, Terracottas, Engraved Gems, and Music, covering altogether 87 pages; Chapter vii, Private Antiquities, contains 68 pages and is divided into 9 sections. A table of the Relationships of a Man, Ritual of Birth Marriage and Death, Education Books and Writing, The Position of Women, Dress, Daily Life, House and Furniture, and Medicine. In the Preface the Editor states that the object of the undertaking is to present 'in one Volume such information (apart from that contained in Histories and Grammars) as would be most useful to the Student of

Greek Literature.' There is no further indication in the Preface as to what kind of Student is meant, but presumably it is in the main the Sixth Form Boy and the Undergraduate reading for Honours. There is no doubt that for this class of reader, preparing for advanced Classical Examinations, the book will be extremely useful. It is fair to argue that he cannot be expected to have the time or the opportunity to read the mass of monographs, in some cases only existent in German, which deal separately with the range of subjects summarized in this volume. Even the more advanced student, if he has not got immediate access to a first class Classical Library, will find many of these chapters of value, and will do well to have them by him. The sections on Flora and Fauna, for instance, on Science, Commerce and Industry, The Calendar, Dress, The House, Medicine, would not be found in a book on Constitutional Antiquities, and the best and most up to date Encyclopaedias, such as Pauly-Wissowa, or Daremberg-Saglio,

are expensive, and make slow progress through the Alphabet. A good hint has been taken from Iwan von Müller's *Handbuch der Klassischen Alterthumswissenschaft* in including a chapter on Criticism and Interpretation. The sections on Dialects, Epigraphy, Palaeography, and Textual Criticism, are all excellent introductions to their subjects. So, too, the scholar who has not yet specialized in Philosophy will welcome Dr. Henry Jackson's and Mr. R. D. Hicks' well-written pages. Professor Ernest Gardner's chapter on Mythology and Religion is clear and helpful, and Constitutional and Military Antiquities are treated with fulness by Mr. Whibley himself and other good authorities. Some of the contributors naturally show greater skill than others in dealing with the space they have extorted from the editor. Mr. A. B. Cook finds room in his twenty pages for an adequate and interesting exposition of his views on the trireme, while Dr. Sandys is cabin'd and confined when adapting the same space to a section on the History of Scholarship. Instead of boldly shaking himself free from his own book on the subject, he has tried to compress it, and the result is a lifeless table of names and dates, which, however useful in the case of original authors, whose works the reader presumably has by him, is barren and pointless as a sole record of their commentators. Different opinions may be held as to whether it was wise to include the whole of Art. An admirable section on Architecture, by the late Mr. Penrose and Professor Ernest Gardner, fills a real gap, and Mr. A. H. Smith's ten pages on Vase Painting are well done, but it was surely a farce to give one illustration and under forty lines of text to Terra Cottas. It is not even enough to stimulate an interest. Sculpture, on the other hand, has been allotted a reasonable space, but in this case, as in that of the section on History, and the dangerously long section on Literature, our fear is that the convenience of the 'one Volume' may be regarded as excusing the Honourable man from reading the admirable and inexpensive manuals that are now accessible in English for all three subjects. We are sorry that Sir Richard Jebb has had to abridge for the purpose the already too short books he has published on various aspects of Literature. We want to hear more of what he has to tell us, not less. The Preface does indeed, as we saw above, contemplate its clientèle possessing two other books, a Grammar and a History, and it is for this reason, pre-

sumably, that Mr. Hicks has almost entirely confined the History Section to Chronological Tables. It would be better, however, to omit them, and to enlarge the valuable pages on Methods of Dating so as to include a discussion of the Athenian Archon List, and other points taken for granted in consecutive Histories.

The matter of the book, as one would expect from the high reputation of its contributors, is as a whole sound and scholarly. The old fault of keeping Archaeology by itself in a watertight compartment, instead of applying it to throw light on all sides of life and thought, is largely, but not wholly, avoided. From the careful description of the $\psi\eta\phii\delta\eta\mu\sigma\omega\iota$, for instance (p. 400), as used in the Fourth Century 'according to Aristotle,' the reader would hardly guess that some specimens actually exist. An illustration should be given of them as they are preserved for us in the Bronze Room of the National Museum at Athens (Case 171). There is a special reason for doing the same thing for the closely allied $\pi\iota\alpha\kappa\iota\alpha\delta\iota\kappa\iota\kappa\alpha$, namely, that the specimens we possess are of metal instead of boxwood, 'as described by Aristotle' (p. 387). The reader should be warned or he will receive a shock when he goes to Athens. Either Aristotle is wrong, or the material varied at different epochs, or, our specimens are not the real thing at all, but models that the keen Dikast liked to have about him at home, like the golfing and hunting ornaments of modern Bond Street.

This is but a detail. The only part of the volume which seriously calls for adverse criticism is that which deals with the early civilization of the Aegean. Portions of twenty scattered pages are not enough in a book of this size for so huge and difficult a subject. Mr. Arthur Evans' discoveries in Crete still lie fragmentary and uncorrelated in the Annals of the British School at Athens, and the extent to which previous theories must be modified by them is undetermined. There is nothing on which guidance is more needed by the young student at the present moment, and there is nothing on which this book gives him less. It is possible that this very fact, that matters are in a transitional state, and that our knowledge is progressing, has led the Editor to hold his hand. In an Encyclopaedia of this kind, however, any given edition of which is frankly ephemeral, to adopt such a policy is a mistake. A special article could be rewritten without altering the rest of the book.

Nor can we say that the little we are able to piece together on the subject is lucid or consistent. It would be interesting to know what would be the result of a young student trying to get a general idea of it from the eight articles in which it is here referred to.

Professor Waldseuin, for instance, states his theory of the Argolid Origin of Mycenaean civilization (using the word in the widest sense), with some moderation, but he ignores the Cretan evidence when he names 1400 B.C. as its probable 'Middle point' and gives the impression that the Vaphio Cups should be assigned to about that date. He says nothing about the Late Minoan I. steatite vases found by the Italian mission at Phaestos, though, as Mr. Bosanquet says (*J.H.S.* xxiv. p. 320), the inference to be drawn from them that the Vaphio cups are importations from Crete is almost irresistible. He does not mention any of the distinctively Cretan types of pottery, and yet, amazing to relate, the only illustration of 'Mycenaean pottery' that he gives (Fig. 11, p. 230) is the amphora reconstructed a few years ago by Mr. J. H. Marshall out of scanty fragments found in the Dromos of a chamber tomb at Mycenae. The evidence on which Mr. Marshall based this reconstruction largely consists of vase fragments of the Late Minoan II. or Palace style found at Knossos, and whether we turn to his views, as quoted and assented to by Mr. Arthur Evans (*B.S.A.* vii. 1900-1901, p. 51.), or to those of its first publisher Dr. Duncan Mackenzie (*J.H.S.* xxiii. 1903, Fig. 10, p. 192), or to the more elaborate arguments of Mr. Bosanquet (*J.H.S.* xxiv. 1904, p. 322), we find that it has from the start been consistently regarded as an importation from Crete. Professor Waldseuin may have reasons for disagreeing with these views. But it is confusing the issue and obscuring knowledge for him to figure the vase as the sole example of 'Mycenaean' ware in a Pro-Argolid article without even mentioning the fact that most experts use this very vase as an argument against his theory. We find here accentuated a fault which is common to all the illustrations in the volume, that full details are not given as to provenance, in its three aspects of discovery, publication, and museum. It gives a general impression of amateurishness which we should blame in one of the little illustrated school series for beginners.

In the sections Architecture and The House, we notice, if not anything that is actually misleading, at least an absence of in-

formation as to Crete. In the former Professor Gardner may have found it necessary to leave Mr. Penrose's article as it stood in this particular, but it is unfortunate that he has not incorporated some more recent information in the latter. The student who looks at the date on the title page, 1905, and learns that a good deal of the Palace at Knossos was unearthed in the spring of 1900, can only draw one of two conclusions, either that it must be very unimportant, or that knowledge permeates slowly in the classical world. It is so unlike Professor Gardner that we suspect that his article was finished before those of his colleagues, and got printed beyond recall.

More serious are Professor Oman's omissions in the section on Arms and Armour. 'From the earliest times of which we have any knowledge,' he begins (p. 456), 'the most important part in Hellenic warfare was played by the Hoplite. His equipment varied but little between the days when the Homeric poems were written, and the days when Greece fell before the power of Rome. It consisted of helm, cuirass, greaves, and shield, with spear and sword as offensive arms.' After all the controversy as to Mycenaean and Homeric armour, it is amusing to see our old friend the figure-of-eight shield so mercilessly snubbed. If indeed Professor Oman had begun by saying that he did not propose to deal with Mycenaean armour at all, his statement would be sound, though in that case he would probably have found some less misleading phrase than 'From the earliest times of which we have any knowledge' to describe his first Post-Mycenaean Hellenes. He would have been bold, too, but defensible, in carrying the war into the enemy's country, and illustrating his statement by the warrior vase from Mycenae (Schuchhardt-Schliemann, Fig. 284). But to figure the vase on this very page (Fig. 76) as 'Early Warriors from a Vase found at Mycenae,' without a word of explanation as to whether such shields and cuirasses are normal for 'Mycenae,' and how they can be found at Mycenae and yet be Hellenic, can only lead to tearing of hair and rending of garments.

Even Mr. Hicks is not at his best when dealing with the earliest History. His remark about 'Cretan influence' (p. 52), as on a parallel with, though better attested than Phoenician influence, is misleading, and his attitude to the linguistic part of Professor Ridgeway's Pelasgian theory is

obscure. On this Mr. Neil and Mr. Giles (p. 567) are at least clear, though many will consider that they attach too much weight to what is the weakest point of Professor Ridgeway's book.

In conclusion, the word 'Minoan,' so important and as yet so difficult for the young student, is, so far as we can see, not mentioned in the whole volume. Professor Waldstein (p. 229) uses Mycenaean in its old sense as covering the whole ground from 1800 to 1100 B.C., with a remark that 'recent excavations, notably those in Crete and at the Argive Heraeum,' tend to push its beginnings still further back. Mr. Hicks (p. 53) refers 'the artistic and commercial activity of Mycenae itself' to 1600 to 1100 B.C., and clearly has the new distinction between Minoan and Mycenaean in its more specific sense in his mind, though

he does not state it. What however is the student to do when he turns from these articles to that of Mr. Cook, who, unfortunately without explanation, gives us (p. 475) 'Mycenaean'—in inverted commas—as covering 1500 to 1000 B.C., and assumes that ships on Cretan seal stones are to be assigned to an epoch before it!

The volume as a whole is good and useful, but till this side of it is altered and strengthened we shall not be able to say that it covers the ground 'From the earliest times of which we have any knowledge' unless, with Professor Oman, we mean such a statement to refer to a date which, in any and every sense of the word, is post-Mycenaean.

RONALD M. BURROWS.

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THE CORPUS POETARUM LATINORUM, PART V, AND HOUSMAN'S JUVENAL.

Corpus Poetarum Latinorum. Edidit JOHANNES PERCIVAL POSTGATE: Fasc. V, quo continentur Martialis, Iuvenalis, Nemesianus. Londini: sumptibus G. Bell et filiorum, MDCCCCV. Pp. x + 572. 6s.

D. Junii Iuvenalis Satrae: editorum (sic) in usum edidit A. E. HOUSMAN. Londinii: apud E. Grant Richards, MDCCCCV. Pp. xxxvi + 146. 5s. 6d.

MR. POSTGATE is to be congratulated on the completion of his task. The *Corpus Poetarum Latinorum*, of which we have now the final instalment (though a hint is dropped regarding an Appendix, to include the later poets, Ausonius, Claudian, Prudentius, etc.), is by this time as universally known and commended as the *Encyclopaedia Britannica*. Of the texts offered in this *Fasciculus*, the editor-in-chief has undertaken only a small part, the *Cynegetica* of Nemesianus. The text of the *Bucolica* comes from the pen of Prof. Heinrich Schenkl. Both these texts are based on re-examination of the manuscript materials. For Martial Mr. Duff is responsible and for Juvenal Mr. Housman, who has simultaneously published on his own account a separate text of the *Satires*, in which freer scope is given to the introduc-

tion of novelties, and the 'modus operandi' is defended in a Preface of 36 pages.

Mr. Duff has discharged his duties as editor of Martial in an admirable manner. The text of Martial is so well established by manuscript evidence that conjectural emendation should be avoided as far as possible. Mr. Duff has improved the punctuation in several passages (III xi. 3; lxvii. 8-9; VII xix. 2-4; X lxxx. 5; XIII lxxix), sometimes on his own initiative, sometimes on a friend's, and has admitted a select number of new readings (e.g. Spect. xxviii. 10 *id dives, Caesar*; V lxvi. 2 *sic erit: aeternum*; VI lxx. 10 *separetur*; XII Epist. 14 *candore*; lv. 11 *recusat* and *sed unum* transposed; XIV cxxvi. 2 *deicit*), of which only the third, Mr. Duff's own suggestion, seems to me at all certain. Where an unintelligible word or phrase is strongly attested by the MSS., he leaves it unchanged and adds an indication of its doubtfulness. Thus at XIV xxix. 2 *mandatus* is left in the text and the note runs: 'mandatus' quid sit nondum satis liquet. On the other hand he has not pushed to an extreme this theory of the infallibility of the consensus of the MSS. and changes their *patri* (III xiii. 2) into *putri*, their *callida* (IX xlvi. 8) into *pallida*, and their *sollicitata* into *sollicitare* (VI lxxi. 4); while-

I in my edition (in the Oxford Series of Classical texts) felt myself required by the conditions prescribed for the Series to retain the traditional reading. In III xiii. 17, he has not appreciated my difficulty with regard to *pestilenties*, viz., that these byforms in -ies require a short antepenultimate syllable (e.g. *tristities*, *maesties*); in II xvi. 5 his objections to *unam* will be removed by a reference to Plaut. *Mil.* 584. The other points in which we differ (e.g. II Epist. 2 *atque* or *aut*; VI xxvii. 7 *est pia*, *sit* or *sit pia*, *si*) have, most of them, been discussed in previous numbers of the *C.R.* (XVI p. 316; XVII p. 48). But why does he tolerate the mention of an impossible form like *zmardos* (V xi. 1)? And why does he omit to mention *gressun'* (*gressū* MSS.) in IV viii. 11 (see *C.R.* XVII 261)? I have noticed only four printer's errors (ad I xxvi. 9, *Laetana* for *Laetane*; ad I xcii, 3 for 5; ad III xli, xl for xli; ad XII lx, *coniunxi* for *coniunxit*) and have a couple of doubtful suggestions to make. In I cviii. v. 8 may possibly be a question, 'Is it a great thing to you, Gallus, if I allow myself this single exemption?' Similarly perhaps in VI xiv. 4 'if one is actually able to write clever verses, would he not write, *Laberius?*' (with *v.p.* either ironical or interrogative).

It will be worth while to recapitulate the reasons (cf. *C.R.* XVII 48) which require an editor of Martial to abstain from alterations of the traditional text, for thereby light will be thrown on problems offered by the text of Juvenal. For the text of Martial we have the evidence of three ancient editions (one of 401 A.D., the others perhaps earlier) represented by three families of MSS., which Mr. Duff calls α , β , γ . These three families have apparently remained separate until the Renaissance period; for the α -archetype, after being used for the compilation of two ninth-century Anthologies, seems to have disappeared, and, while the β -archetype remained on Italian soil, the γ -archetype was confined to France. There has been therefore no 'mixture' of text in Mediaeval times. Since we know that more than one edition of the epigrams appeared during the poet's lifetime, some (hardly all) discrepancies may be referred to his own pen. Thus at VI lxiv. 3 Martial may have used the stock epithet for a peasant woman, *rubicunda* (cf. Ovid *A. A.* III 303 *coniux Umbri rubicunda mariti*), but have changed it on second thoughts to *deprensa*, the reading which Mr. Duff rightly prefers (*C.R.* XVII 222). There is no obvious

reason why an ancient editor would substitute the one word for the other. Mediaeval editors (e.g. the Abbot Lupus), who had only one defective copy at their disposal, often made arbitrary substitutions of words and scribes consciously or unconsciously did the same thing. At VI xlii. 9 the manuscript evidence is fortunately so complete that we know for a certainty that *regressus*, although an eminently suitable word for the context, is due to the aberration of an Italian scribe (*C.R.* XV 413). We can be almost equally certain that *servorum* (X lvi. 6) has the same origin (*C.R.* XV 419). French scribes are responsible for *felix quae tantis* and *o felix quantis* (IX xx. 3) and a hundred other readings offered by the Paris MS. (X) and the Milan MS. (V), both of the tenth century; while if we descend to the eleventh-century MSS. of the γ -family, we find variants, some clever, some stupid, as thick as blackberries. It is indeed a good fortune which enables us in the case of Martial's text to distinguish these modern parvenus from genuine ancient varieties of reading.

When we turn to the manuscript evidence for Juvenal, we find a very different state of affairs. So far as I can see, we cannot avoid the inference that only one ancient MS. survived the Dark Ages. The absence of the last part of Sat. XVI from all our MSS. is of itself sufficient proof, which no counter-evidence, such as the 'subscriptions' of Nicaeus or Epicarpius or the mention of this or that variant by Servius or Priscian, is at all strong enough to controvert. It is impossible to believe that the missing part would not have been supplied from some transcript or other, if any ancient MS., which had not (like the Archetype) lost its last leaf, had been available at the Carolingian Revival of Learning.

This archetype of all existing MSS. (for the scanty Bobbio fragment may be left out of account) was written in Rustic Capitals, to judge from the similarity of the letters *P* and *C*, e.g. xii. 59 *PARADEO] caradeo P*, *cara adeo G*; xv. 27 *IVNCO] iunpo ut vid. P.* It had 29 lines to the page, if, by a common practice of a mediaeval scriptorium, the content of the pages was reproduced in the transcript *P*. That the Aarau fragment, which has the same number of lines to the page, may be part of a transcript of *P* is suggested by its sharing *P*'s miswriting of vii. 89. It had Scholia (transcribed in *P* and in the St. Gall MS.) and (possibly extracted from these) interlinear or marginal variants (e.g. xvi. 23 *mulino*, *Mutinensi*; viii. 147

Lateranus, Damasippus; vii. 100 nullo
quippe modo, namque oblita modi); also
Glosses (e.g. x. 189

altus caelum intuens
hoc recto uoltu, solum hoc et pallidus optas,

a gloss which has caused this variety of reading: alto (eras.) recto uoltu s.h. *P*, altus caelum intuens uultus sonus hoc *F*, altus (alius *O*) caelumque tuens hoc *LO*, which suggests that *LO* come from a 'doctored' transcript of *F* or of the original of *F*). A line omitted by the scribe at its proper place had been occasionally entered in the top or bottom margin of a page (e.g., v. 91 omitted through *homoeoteleuton*). And it shewed, amongst other defects, omissions (e.g. the latter part of ix. 134 and the beginning of viii. 7), transpositions (e.g. viii. 66 *et trito*), and miscopied words (e.g. ix. 106 *taceant* for *fac eant*). It is the coincidence of the other MSS. with the *Pithoeanus* in these defects which proves that all our MSS. (I will speak of *O* presently) come from one archetype; and it is the great fidelity of *P* to that archetype which gives *P* its unique position. Thus the defective verse, viii. 7, is omitted by the 'codices deteriores'; at viii. 66 they patch up the metre by omitting *et* or by writing *tritioque*; at ix. 106, since *taceant* does not suit the sense, they all offer *clament*. In other words, they have all been transcribed (or corrected) from a 'doctored' copy, in which the 'corrector' in some scriptorium or the abbot of some monastery had altered *taceant* to *clament*, thinking that this made the line intelligible. A 'doctored' MS. of this kind was always much in demand in a mediaeval scriptorium, either for transcribing or for correcting a copy in the monastery library; so it is natural that nearly every MS. of Juvenal should have been affected by it.

But the chief defect of the Archetype of our MSS. was one which was only revealed to us the other day by Mr. Winstedt's discovery. A passage of 29 lines had been omitted in Sat. VI, and the incoherence of the parts where the omission occurred was concealed by a piece of 'doctoring.' Five verses were re-written as three, and were transposed to an earlier part of the Satire. Now 29 lines (by our theory) make exactly a page of the Archetype. This can hardly be an accidental coincidence; so that the discovery of an 11th century Italian MS., which contains the omitted passage, does not imply that a second ancient MS., a representative of a

different ancient edition, had been transmitted to modern times. All that is implied is either (1) that a transcript (in which a page of the original had been omitted) of the Archetype in Rustic Capitals was the immediate archetype of the *Pithoeanus* and the 'codices deteriores,' or (2) that Mr. Winstedt's Italian MS. preserves a trace of the immediate original from which the Archetype in Rustic Capitals was itself transcribed, this original having, as is natural, the same content of page as the transcript. Investigation might enable us to determine which of these alternatives (probably the latter) should be adopted.

If this account of our Juvenal MSS., which does not claim to be novel, is correct, the manuscript evidence for Juvenal is much weaker than for Martial. Only one ancient text is represented by our MSS. The *Pithoeanus* together with the 'codices deteriores' correspond, not to the whole collection of the MSS. of Martial, but to one of the three groups; let us say, to the third family, since that is the only family which offers a number of 10th and 11th century MSS.; although the best representative of this family, the Edinburgh MS., cannot claim the unique position of the *Pithoeanus*.

It is Mr Housman's contention that the 'codices deteriores' of Juvenal have been unduly neglected. If his Preface, in spite of the unfortunate¹ style in which it is written, can induce some student to collate and classify a sufficient number of them, it will not have been written in vain; welcome light will be thrown on the mediaeval transmission of Juvenal's text. From Mr. Housman's apparatus criticus one can guess that *AGU* form one group and *FLOT* another; but the exact relationship of the two groups and the nature of their dependence on some 9th (10th!) century 'doctored' copy, not to mention the composite character of *O*, can be definitely established only by means of a painstaking investigation of these less attractive MSS. Undoubtedly, as everyone allows, the evidence of *P* must often be supplemented by their evidence, since *P* is not the parent of the others; e.g. at vi. 455, where the scribe of the *Pithoeanus* has written *mihi* instead of *viris*, his eye having been caught by the *mihi* in the preceding line.

¹ I suppose it is useless to express a wish that Mr. Housman would cease to speak about veteran scholars of eminence, like Buecheler, Vahlen, and Friedlaender, in that fashion.

And undoubtedly some variants are genuine ancient variants, such as those mentioned above; though Mr. Housman's list on p. xxv. of his Preface seems to me to require revision. For example, Servius was a notoriously inaccurate quoter, and his works were to be found in most monastery libraries. He quotes x. 112 with *sanguine* instead of *vulnere*, and *sanguine* appears in *GU*. But does this prove that *sanguine* (included in Mr. Housman's list) was a genuine ancient variant? Is there not a possibility of some mediaeval abbot, who had noticed Servius' quotation (probably a misquotation), having entered the word in the copy in his monastery library? The Bobbio fragment is not of sufficient extent to help us much in this matter.

But it will not do to say that all readings in any MS. which give good sense must be ancient variants, nor can it be left to the critic to make a patch-work text from good and bad MSS. without reference to their relationship and history. The parallel case of Martial throws great suspicion on variants found in eleventh century or later MSS. Few scholars, I fancy, will agree with Mr. Housman in believing that the genuine reading¹ in xi. 148 has been best preserved by a fifteenth century MS. in the British Museum *quis erit et*. This is patently an erroneous transcription of the reading (the 'doctored' reading?) of the 'codices deteriores' *quisquam erit et*; for nothing is commoner than the miscopying of *quisquam* as *quis*, whether through Haplography or the confusion of the usual abbreviation of *quam* with an obliterated *q*. In x. 313 surely the Archetype had *irati debent (-bet)*, glossed in the 'doctored' copy by a superscript *exigere*, of which the *exire* in *A* is a mere scribal corruption. And surely in xv. 93 *usi* of *AGL* was a gloss written above *olim* to explain the Ablative *alimentis talibus*. I would class these two

¹ The reading of the Pithoeanus: *quisquam erit; in magno cum posces posse Latine*, has been strikingly confirmed by a Graeco-Latin Conversation Manual, published in vol. iii. of the *Corpus Glossariorum Latinorum*, which indicates that *in magno miscere (poscere)* was a current phrase of the wine-table. Of course the Scholiast's *quales vendunt care manciparii* is quite in keeping with *P*'s version.

intruders with *arca vii. 8, servorum ix. 68, sellas x. 91, 'et hoc genus omne.'*

But if definite proof be required in each of these cases, it can be obtained only by a thorough investigation of the mediaeval transmission² of Juvenal's text. And Mr. Winstedt's discovery was of itself sufficient to shew the utility of this. It shewed something more, the uncertainty of the text of Juvenal, as contrasted with Martial. If the large gap of 29 lines and the lesser omission of two lines in the Sixth Satire had escaped detection by critics, how many more defects of this sort may yet be lurking undetected? The awkwardness of i. 156 sq. disappears if we follow Mr. Housman's suggestion of a missing line:

qua stantes ardent qui fixo gutture fumant,
<quorum informe unco trahitur post fata
cadaver>
et latum media sulcum deducit harena;

and there is perhaps an element of truth in the rather exaggerated statement on p. xxx. of the Preface: 'To emend Juvenal is difficult, and to attempt his emendation is dangerous; but this difficulty and danger arise not from the soundness of his text but its corruption. The scribes' (I would rather say, some mediaeval corrector) 'have depraved it by alterations so violent and so unscrupulous that correction . . . must often be impossible.' Jahn had already given the same hint: *multum abesse, quin ubique vera poetae manus re-tituta sit, et gravissima vulnera tecta neque sanata iacere nullo modo negaverim.*

W. M. LINDSAY.

² Mr. Housman's sneer at 'Ueberlieferungsgeschichte' (Preface, p. xxviii) refers, I suppose, to the ancient transmission of texts. Apropos of this, I take the opportunity of pointing out that, if the 'subscriptio' and the glosses in the Montpellier (No. 212) Persius are (cf. *C.R.* xix. 221) in the same handwriting, which is not the handwriting of the text, this suggests three inferences: (1) the glosses represent the 'adnotatio' of Tryfonianus Sabinius; (2) the corrections in this handwriting come from a MS. representing his text; (3) the actual text of the Montpellier (212) MS. does not represent his text. Can some one tell us whether the 'subscriptio' in the Vatican Archives MS. is written by the scribe or by the 'corrector'?

CORRESPONDENCE.

PROFESSOR BUECHELER'S JUBILEE.

ON the 13th of March 1906 Professor Buecheler's friends will celebrate his golden jubilee as Doctor of Philosophy. Since 1870 he has laboured as Professor at Bonn and worthily maintained the credit of the University of Niebuhr, Ritschl, and Otto Jahn. A committee of his pupils, in the wider as well as in the narrower sense of the word, is raising a fund to procure a bust, by Dr. Walter Lobach in Berlin, for which subscriptions will be received ('Buechelerbüste') by the Berg-Märkische Bank, Kaiserplatz, Bonn, and by Barclay's Bank (Mortlock's branch), Cambridge. Any surplus will be

applied to found a 'Buecheler-Stiftung' (there already exists a 'Welcker-und-Usener-Stiftung') at Bonn.

Readers of the *Classical Review* do not need to be told what services Professor Buecheler has rendered to ancient letters, in many departments, from very early days. As one of the Committee I shall be glad to receive names of scholars who will join the Committee, and also to take charge of subscriptions.

JOHN E. B. MAYOR.

ST JOHN'S COLLEGE, Nov. 11.

ARCHAEOLOGY.

TRIREMES.

LIKE many other recent writers on this subject, Messrs. Richardson and Cook have misconceived the nature of the problem. We do not want to know how they would build a trireme. We want to know how triremes actually were built. And, if we are to know this, we must take account of these five points at least:—

I. The remains of the Athenian docks show that the triremes were not more than 150 ft. long and 20 ft. wide.

II. Vase-paintings, coins, etc. show that the oars were confined to about three-fifths of the length of the ship, not extending further forward than the cat-heads nor further aft than the steering-gear.

III. Inscriptions show that the Athenian triremes had 62 thanite oars, 54 zygite oars, and 54 thalamite oars.

IV. The Kouyunjik relief and several vase-paintings depict vessels with two tiers of oars arranged in this way

V. The Acropolis relief and the relief on Trajan's Column depict vessels with three tiers of oars arranged in this way : : : : : , that is, *in quincuncem*.¹

¹ See the diagram in my article *navis* in Daremberg & Saglio's *Dictionnaire des Antiquités*, Fig. 5275 on p. 29 of fascicule 36.

There can be very little doubt about the arrangement of the oars. The difficulty is about the arrangement of the rowers. And the difficulty is aggravated by Messrs. Cook and Richardson, p. 377, when they make the midship-section of a trireme just like the midship-section of a modern steel-built steamer. If the midship-section of a trireme was something like the midship-section of a mediaeval galley, the difficulty nearly disappears.

Suppose that the vessel's sides curved sharply outward, and that the rowers' seats were fixed against the vessel's sides, so that the middle line of the vessel was nearer to the thalamites than to the zygites, and nearer to the zygites than to the thanites;² the rowers could then work three tiers of oars *in quincuncem* without any inordinate difference in the lengths of the oars or in the heights of the tholes above the water-line.

This, I think, may prove to be the true solution of the problem. At present the problem is insoluble, because we have not got sufficient information. And it is mere waste of time to give solutions that run counter to the information that we have got.

CECIL TORR.

² *Ibid.* Fig. 5270 on p. 27.

GARDNER'S GRAMMAR OF GREEK ART.

A Grammar of Greek Art. By PERCY GARDNER. London: Macmillan, 1905. Pp. xii. + 267. 7s. 6d.

PROFESSOR PERCY GARDNER's authority on Greek Archaeology stands so high, that few, if any, reviewers could fulfil Milton's ideal of bringing to their task a judgment greater than that of the author. The present writer can only attempt to call attention to the importance of this book with reference especially to some of the questions suggested.

In choosing a title Professor Gardner has followed the precedent set long ago by Owen Jones in his 'Grammar of Ornament.' Principles govern the phenomena of all expressions of the human intellect, grammar, rhetoric, poetry, philosophy, art, and so on. The danger of applying to other departments a term which is strictly appropriate to one is that fanciful analogies may be sought, in order to justify the choice of a title. Professor Gardner however, while at first seeming to yield to this temptation, is content further on to speak of 'the principles of Greek Art,' surely a sufficient description of his purpose. Anyhow the grammarian, who at present is much at a discount, will be gratified to think that his special pursuit furnishes a term of general application.

Professor Gardner rightly insists that his subject is psychological, that is, that it expresses the working of mind. An obvious truth; all human effort is psychological. But, as applied in this book to Greek Art, the term is strictly limited. The principles traceable in all artistic endeavour, whether those of a prehistoric bone-scratcher, or of a Pheidias, are not discussed. Nor again are artistic principles common to Babylon, Egypt, Phoenicia, and Greece treated of. Further, Minoan and Mycenaean art is excluded at one end, Hellenistic art at the other. The enquiry is confined to little more than two centuries, from B.C. 550 to the era of Alexander, a brief period during which Greek art put forth its perfect flower. And within this narrow compass Doric and Ionic ideals are discriminated.

Professor Gardner writes of the character of Greek art generally, of architecture, sculpture, painting, vases, coins, and, a subject of great general interest, the relation of painting to literature. The chapter on Painting is perhaps the least satisfactory,

chiefly owing to the meagreness of the evidence, but partly perhaps because the subject seems less congenial to the author than the severer and simpler themes of sculpture and architecture. 'On the whole,' he concludes, 'Greek painting through all its history, must, so far as we can judge, have shown the same qualities as Greek sculpture.' That is to say, the potentialities of painting were not discovered. Here at least the Greeks were but halting pioneers of that wonderful outburst of life which began with Giotto after the slumber of centuries.

What then are some of the principles which govern Greek art?

In the first place the Greeks were idealists. They were not content to copy what they saw, they sought to discover the perfect in the imperfect, to construct the type after which all Nature appears to be striving. Professor Gardner recalls the story of Zeuxis, who, when commissioned to paint a Helen for the people of Croton, bargained that he should study the forms of the five most beautiful virgins of the city. He adds the important remark that Greek idealism is 'not individual but social; it belongs to the nation, the city, or the school, rather than to this or that artist.' This connotes the sway of convention, a fruitful theme to which Professor Gardner recurs. Convention dictates rules to all art and literature, more so to ancient Greece than to modern Europe. While the Greeks, supreme as pioneers, adapted for their own purposes what they had received from the petrified earlier art of the East, they worked within the lines of their own conventions. On the one hand individual originality was more or less discouraged, on the other they were saved from eccentricity, exaggeration, and anarchy. Excellences however have their defects. The strength of idealism is its spiritual aspiration, its weakness the danger of losing touch with truth and reality. The remedy would appear to consist in constantly refreshing the mind with a study of nature. *Antiquam exquirite matrem.*

Secondly Greek art is distinguished by its love of the human form. In sculpture and painting all else seems subordinate to this absorbing tendency. The result is that it has left us beautiful types of men and women; it is full of human interest. All this accords with the bent of Greek thought. Man is the measure of the universe. But the loss is great. The sympathies

with plant and animal life, with sea and sky and mountain which inspired a Wordsworth are unfelt. In religion, if humanity is raised, divinity is lowered. Nothing in Greek art appeals to that mysticism which underlies religion: the two moods are hostile. Hence with the rise of spiritual religion and rationalism Greek art might survive impaired, but the popular religion was doomed to decay.

Thirdly there is the Greek love of pure outline apart from decoration. In architecture, which best illustrates this admirable principle, decoration is subordinate and appropriate to the design as a whole; it is simplest where structural usefulness is most obvious, as in a column, but more elaborate where less obvious, as in a pediment. Similarly the handles of a vase which are subject to constant use are generally undecorated. The reliefs on metopes are bold and high, otherwise they would be obscured by eaves and triglyphs; the subjects of a frieze are continuous. With regard to colour decoration it seems impossible to be equally enthusiastic. At a somewhat later date the colouring of the Tanagra terra cottas, and of the Sidon sarcophagi was undoubtedly delightful; but speaking generally the Greek feeling for colour must have been vastly inferior to its sense of form and outline. There is little to show that the Greeks possessed that intuitive and unfaltering taste which distinguishes the best of Chinese porcelain, or the harmonious marble patterns on a Saracenice wall, or a common Turkish embroidery.

Of other principles, for example, of balance and symmetry, of the intellectuality and sobriety which characterize Greek art there is not time to speak. But one question arises suggested by a remarkable paper on 'the Spirit of Gothic Architecture' in the July number of the Edinburgh Review. Gothic Architecture, the writer holds, with its clustered shafts rising into arch-heads, vaulting-shafts, aisle and nave vaulting ribs, and spreading out into arch mouldings, stands for energy, vitality, individual freedom. The earliest architectural forms which Gothic superseded stand for repose, for acquiescence in order and organization. What idea does Greek architecture stand for? Whatever the answer, one lesson we can learn from it. It supplies no models for domestic purposes. True it has at times served for ecclesiastical uses. The Parthenon has been a Greek church, a Roman church, and a Mosque by turns. This is

hardly a useful precedent. The Greek temple is the house of its deity; the Christian church, as Selden acutely remarks, is the house which man builds for himself to worship in. But in the subordination of decoration to design, in the preservation of beauty of outline and proportion, in simplicity and purity we have everything to learn from the spirit of Greek architecture. The overloaded decoration of the Western front of Salisbury Cathedral contrasts most unfavourably with the pure simplicity of its eastern end. And one who walking along Parliament Street to-day notices the superabundance of ornament which obstructs the form of the rising Government offices will sigh for the spirit of Greek sobriety.

Professor Gardner has given us an admirable manual, packed with matter, just in proportion, and lucid in exposition. His style is that of a philosopher rather than of an artist. This book will doubtless be valuable to the professed student; it should be digested by schoolmasters who, while wisely demurring to the introduction of so highly technical a subject into their school curriculum, should be able to illustrate their lessons in literature by analogies in art; it is a contribution to the history of civilization, and as such it will be welcome to that happily increasing class of men and women who, though unable to follow the minutiae of Greek studies, are alive to their importance, having discovered that ancient Greece has left a legacy which cannot be neglected.

F. E. THOMPSON.

PERROT'S *PRAXITELES* AND COLLIGNON'S *LYSIPPUS*.

Les Grands Artistes. (1) *Praxitèle.* Par GEORGES PERROT. $8\frac{1}{2}'' \times 6''$. Pp. 128. 24 illustrations. No date. Fr. 2.50.
(2) *Lysippe.* Par MAXIME COLLIGNON. $8\frac{1}{2}'' \times 6''$. Pp. 128. 24 illustrations. No date. Paris: Laurens. Fr. 2.50.

THE publishers of a series of short popular accounts of *Les Grands Artistes* have included among their subjects one or two Greeks. The volumes on *Praxitèle* and *Lysippe* which lie before us are excellent of their kind. The illustrations are up to the 'series' level, and on the whole well selected, although patriotism has to a certain extent affected the choice. Of the two

authors, M. Perrot treats his subject with the lighter hand; the 'gros livre' of a German writer is dismissed as something of which the less said the better; and he remarks with a tinge of regret that modern feminine dress, with all its buttons and sewn-up sleeves, renders impossible for a modern advocate such a *coup de théâtre* as that by which Hyperides saved Phryne. The method in both books is the same, to proceed from the known to the less known; and it is astonishing and a little disheartening to realize how soon the realm of conjecture is entered. In the case of Praxiteles we have the Hermes; in the case of Lysippus we have still less, for the Agias is only a contemporary copy. As to the Apoxyomenos, M. Collignon is so little disturbed by the discovery of the Agias that he still regards it as a certain criterion of the Lyceian style. These two or three pieces are small enough basis on which to reconstruct the *œuvre* of two of the greatest of Greek sculptors. But even if there were somewhat more, one may be permitted to doubt the wisdom of the attempt. Considering the number of monographs which appear with such an end in view, it may seem absurd to dispute the value of the method. But as a matter of fact the attempt to discover the artistic personality of a Greek sculptor is doomed to failure. This is not merely because of the necessarily fragmentary nature of the material, but still more because of certain essential characteristics of the best Greek art. It is an art of schools and tendencies, not of individuals and idiosyncrasies. One does not find in the same Greek school contemporaries differing from each other in the same degree as, let us say, Ghiberti, Donatello, and Michelozzo. The sooner this fact is realized, the sooner we shall have a satisfactory history of Greek sculpture. The passion for 'attribution' is not more worthy than the popular attitude towards works of art, which are best liked when the spectator is able to say *όντος ἐκείνος*. What is wanted is a classified collection of the original material; the poorest contemporary work is of more value for the purposes of instruction than an academic copy. No attempt should be made to attribute works to particular artists, so long as our sole basis for such an attribution is some unintelligible translation by Pliny of a half-understood phrase from the Greek. We shall then get a much clearer idea of the development and inner significance of Greek art than is provided by the method now in vogue. But such a history

would not be popular, because the public likes to be able to say 'this is' or 'is not by Lysippus.' And little books written on the lines of those which have furnished the excuse for the above remarks will always please the popular taste. It is at least a consolation that these two books show it to be possible to do so without displaying ignorance of the subject.

G. F. HILL.

SVORONOS' NATIONAL MUSEUM OF ATHENS.

Das Athener Nationalmuseum, phototypische Wiedergabe seiner Schätze. Von J. N. SVORONOS. Deutsche Ausgabe besorgt von W. BARTH. Hefte 3, 4. Athens: Beck and Barth, 1905. 4to. Pp. 87—134. Plates XXI—XL. Price (2 parts) M. 14.40.

PARTS 3 and 4 of this valuable publication form an instalment of the section on sculptured reliefs. As Parts 1 and 2 dealt with the finds at Cerigotto, it is impossible as yet to see any logical plan in the work. Certainly such is not to be found in the method of numbering adopted, of which '3. 1959. XXVI. i.' is a fair specimen.

The text shews the same careful observation of the monuments, and the same skilled application of numismatic evidence to their elucidation. There is also present the same tendency towards an unnecessary elaboration of hypothesis, the main danger of which is that the highly doubtful deductions achieved are apt to be quoted in textbooks as matters of ascertained fact. For this Dr. Svoronos, whose conclusions are stated with moderation and reserve, cannot be held responsible.

The following are among the more interesting examples treated. No. 3, 1959, xxvi. i. In this relief representing apparently a runner in the extreme of exhaustion Dr. Svoronos recognises a contemporary portrait of Pheidippides. The aptly quoted Etruscan scarab makes the motive clear, but the association of the relief with the famous runner is of course conjectural. No. 7. 82. xxvi. This curious reduplicated representation of Athena is ingeniously interpreted as a reproduction of the two Palladia of Demophon (Cf. Polyaen. 1, 5). This explanation however leaves out of account the frequent presence of apparently reduplicated deities on coins. No. 8. 126. xxiv. To the famous relief from Eleusis

the author brings a new interpretation and nomenclature. According to his theory Demeter sets a ring on the outstretched finger of the Attic hero Nisos (a piece of symbolism recalling the marriage of St. Catherine of Renaissance art), while Kore dowers him with the single golden hair conferring immortality. In effect these motives are more consonant with what has been preserved for us in the marble than any that have yet been suggested, but there is no corresponding literary tradition respecting Nisos. The long notice on No. 9. 1783, xxviii being incomplete will be best considered with the next part.

The plates, generally excellent for the more important pieces represented, suffer occasionally from an over-emphasis of light and shadow. Where several subjects are grouped on the same page, more care might have been taken to secure a uniform background. Both these defects are seen on Plate XL. Plates XXX, XXXI on the other hand are particularly good.

JOHN F. BAKER-PENOYRE.

HILL'S GREEK COINS OF CYPRUS.

A Catalogue of the Greek Coins in the British Museum: Coins of Cyprus. By GEORGE FRANCIS HILL, M.A. With One Map, a Table of the Cypriote Syllabary, and Twenty-six Plates. London: 1904. Pp. cxliv + 120. Price 15s.

THE deservedly high reputation of the British Museum Coin Catalogues is fully maintained by the most recent addition to their number,—the twenty-fourth volume of the series, as the Keeper of Coins reminds us in his Preface. A noteworthy and a most welcome innovation is a complete record of the weights of the bronze pieces. The intrinsic importance of such information may seem to be small. As a matter of fact, rough and ready as these weights usually are, they may provide a valuable aid to classification, particularly where one is dealing with groups so nearly related in time that the ordinary criterion of style is of little practical use. Another novel feature is an Index to the Introduction. It may be hoped that both of these improvements are destined to reappear in all future volumes.

The special difficulties of Cypriote numismatics are well known. So far as the earlier period is concerned, the historical

data are of the most meagre description. Again, many of the coins are badly struck or struck from worn dies, accurate transliteration of the legends being thus very hard of attainment. Mr. Hill had undoubtedly a great opportunity, for (thanks to the acquisition of Sir R. Hamilton Lang's collections) London is exceptionally rich in Cypriote coins, richer probably than any other museum in the world. Seekers after new things will perhaps be disappointed. But the verdict of sober critics will certainly be that the author has made the most of his material, and has handled it in an exceedingly judicious way. Six brilliant articles, published some twenty years ago in the *Revue Numismatique*, were eminently constructive. The theories there propounded have been generally accepted, but the foundations on which they rest have not been hitherto adequately tested. Mr. Hill has carried out the testing process on strictly scientific lines, with the result that much that seemed certain before is now shown to be doubtful or altogether untenable. The value of the book then is, in the first instance, negative. But the negations are arrived at through an accumulation of positive facts that cannot but furnish a secure basis for further investigation. As new specimens come to light, they will fall naturally into their places and will gradually build up solutions to the problems that Mr. Hill has been compelled to leave unanswered. Nor must it be supposed that the Catalogue is, in all respects, what Kuropatkin is alleged to have called an 'advance to the north.' Thus, against the treatment meted out to the staters hitherto assigned to Golgi, we may place as a real gain the satisfactory attribution to Cyprus of an interesting little set of bronze pieces with the heads of Antoninus Pius and of M. Aurelius as Caesar. They have often been classed as Alexandrian. As Mr. Hill points out, their *provenance* clearly marks them as Cyprian.

Apart altogether from particular results, the book is an admirable object lesson in method. It really deals, not with the British Museum specimens alone, but with all known examples that illustrate points of importance in the history of the mints of Cyprus. More than a third of the whole number of plates—nine out of twenty-six—are devoted to reproductions of coins in other collections, while great care has been taken to discriminate between different dies. In the Introduction all relevant questions of historical, geographical, and archaeo-

logical interest are adequately discussed with exhaustive references to the most recent authorities. As an example, one may point to the seven or eight pages devoted to the architectural details of the temple of the Paphian Aphrodite, a representation of which is the most characteristic Cyprian coin-type of the Imperial age. The difficulty of Mr. Hill's task, and the conscientious thoroughness with which he has discharged it, may be gauged by the fact that, while words are nowhere wasted, the Introduction and the Indexes combined contain just about twice as many pages as the text of the Catalogue proper. The book, as a whole, will be indispensable, not to the numismatic student alone, but to all who concern themselves with the early history of the island. It contains a specially prepared map, while a new font of type has been cut for the characters of the syllabary. The collograph plates do credit to the Clarendon Press.

G. MACDONALD.

MONTHLY RECORD.

ITALY.

Via Salaria.—Further details are now published with regard to the terracotta mural relief recently discovered in a *columbarium* on the *Via Salaria*. It represents a scene from a tragedy—probably the moment when Andromache is informed of the decision of the Greeks to slay Astyanax. The architectural background of the stage is rendered with great elaboration. The colouring is still fresh and vivid. Most probably it is a theatre of the Hellenistic Period which is depicted. Two very imperfect fragments of this relief were previously known.¹

Ferento.—A series of Etruscan chamber tombs was excavated in 1903 on the *Poggio del Talone*. Several sarcophagi in peperino with Etruscan inscriptions on the covers were found. Although the tombs had previously been plundered, many painted vases with designs in yellow on a black ground (imitating Greek style) were discovered, as well as several bronze mirrors with engraved designs which were unfortunately much injured by oxidation.²

Velletri.—A collection of fistic votive objects has recently been discovered. They number over a hundred and represent parts of the human body and domestic animals. As they are evidently offerings made to

some sanctuary, it is thought likely that they belong to a temple of Sol and Luna which stood near the spot where they were found.²

Sardinia.—At Cagliari, in the course of excavations for building purposes, extensive remains belonging to the Roman period came to light last year. The most noteworthy object found is a statue of Dionysos in fine marble. The head, which was separately inserted, is missing. Dionysos, who wears a fawn-skin, stands by the side of a tree against which his panther leans. The statue, in its present condition, measures about 5 ft. in height; it evidently belongs to a good period of Roman art.²

Populonia.—The Museum at Florence has recently acquired two hydriai of great importance. They were probably found in the course of clandestine excavations at Populonia. The vases belong to the same class as the Meidias vase in the British Museum (Cat. E 224), and evidently form a pair. The first shows Phaon (ΦΑΩΝ) seated and holding the lyre. Above him is Aphrodite in a chariot drawn by Himeros and Pothos. The second represents Adonis (ΑΔΩΝΙΟΣ) before Aphrodite. In both vases there are numerous subordinate figures; all of them have their names inscribed. The vases apparently depict the translation of Phaon by Aphrodite.³

Corneto Tarquinia.—A small chamber tomb has been uncovered. In it was a well preserved painting of the fifth century B.C. representing a banqueting scene. This has now been detached and transferred to the Museum at Florence.⁴

Ostia.—Lead water-pipes with inscriptions have recently been discovered. One is new, viz.

(R)EI PVB COLOSTEX OFF VAL ZOSIM⁴

Pompeii.—A small house in *Reg. V*, *is. IV* has recently been excavated and presents some features of interest. One fresco shows Mercury with a white *omphalos* before him. The *omphalos* is covered with a red network and has a serpent twisted round it. A graffito near by reads

OPTATASIICV NDO
SVOSA1. VTII(m).

In another room is a wall-painting of about 3½ ft. high by 3 ft. broad. Above is Diana in her chariot drawn by two white horses. Before the chariot is Mars, fully armed,

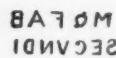
¹ *Notizie degli scavi*, 1905, part 1.

² *Ibid.* part 2.

³ *Ibid.* part 3.

⁴ *Ibid.* part 4.

descending towards Rhea Silvia who lies sleeping on a rock. In the middle of the picture is Rhea Silvia (?) in custody of a slave. The lowest scene represents Mercury in the act of pointing out to Rhea Silvia the suckling of the twins by the wolf. The picture is badly preserved, but is of great interest owing to the subject, which has not hitherto been found on Pompeian wall-paintings. A seal found in the house has the following stamp in raised letters :



Cf. the graffito above.⁴

F. H. MARSHALL.

** Notizie degli scavi*, 1905, part 4.

ARCHAEOLOGICAL AND NUMISMATIC SUMMARIES.

Annual of the British School at Athens.
x. 1903-04.

1. A. J. Evans: The Palace of Knossos. (Two plates, 22 cuts.)

The object of Dr. Evans' fifth campaign was to continue the exploration of the Palace and ascertain its original elements, also to investigate the dependencies lying immediately beyond the *enceinte*. He also lighted on an extensive Minoan cemetery, with a Royal tomb. In the Palace itself new data were obtained for the first and second periods of the later Palace, as well as the remains of the original plan and evidence of alterations. By means of a section cut in the West Court much light was thrown on the stratification and successive chronology; among other points, that the later Palace was posterior to the age of polychrome pottery ('Middle Minoan II.'), its second period not being later than 1500. The outlying remains discovered included a roadway, and a deposit of clay tablets referring to royal chariots and weapons; one mentions a store of 8,640 arrows, and close by an actual deposit of arrowheads was found. In the cemetery three classes of tombs were noted: the chamber, the shaft, and the pit; one remarkable tomb in the form of a square chamber had been rifled in antiquity.

Among other finds may be mentioned a series of fine painted vases of 'Middle Minoan III.' period, knobbed *riθoi*, and pottery of the early Minoan and Neolithic periods, all from the section in the West Court. They shew a continuous development from Neolithic to late Minoan. The early Minoan included both 'light-on-dark' and 'dark-on-light' decoration, shewing the parallel development of the two methods. Some fragments of frescoes were found representing spectators of sports and others with ornamental patterns.

2. M. N. Tod: Teams of Ball-players at Sparta.

Publishes two new inscriptions and collects and restores others, all recording victories in the annual ball-contest of teams representing the *ωβαι* or divisions of the state.

3. M. N. Tod: A new fragment of the Attic Tribute Lists.

An inscription found on the Acropolis not earlier than 432 B.C., probably to be restored as representing the contribution of Colophon, joining on to *Inscr. Gr.* i. 256.

4. R. M. Dawkins: Notes from Karpathos.

Chiefly on the modern dialect.

5. A. J. B. Wace: Grotesques and the Evil Eye. (5 cuts.)

Collects marble and bronze figures of dwarfs, negroes, and caricatures; all belong to Imperial period; the two former classes used as charms against the evil eye; the caricatures are merely fanciful.

6. R. S. Conway: A Third Eteocretan Fragment. (Cut.)

Discusses the Neikar inscription; alphabet Ionic of fourth century; a new sign *F* represents a sound between S and T.

7. H. Schäfer: Old Egyptian Agricultural Implements. (20 cuts.)

Gives examples of ploughs, yokes, etc., in Berlin Museum, and implements for winnowing and threshing, including *λάκρων*.

8. J. E. Harrison: Note on the *Mystica Vannus Iacchi*. (4 cuts.)

Supplementary to Schäfer and to articles in *J.H.S.* xxiii.-xxiv.; publishes two monuments illustrating *λάκρων*.

9. J. H. Hopkinson: Note on the fragment of a painted Pinax from Praesos. (Plate.)

Pinax closely connected in style with Melian and Rheneia vases, with traces of Mycenaean influence.

10. H. R. Hall: The Keftiu Fresco in the Tomb of Senmut. (2 cuts.)

Discusses details of costume and of vases held by Keftians on fresco.

11. E. S. Forster: South-Western Laconia: Sites and Inscriptions.

Discusses topography and remains of district west of Taygetus; publishes 24 inscriptions, and 19 new or corrected from Gytheion.

12. R. C. Bosanquet: Church of the ruined Monastery at Daou-Mendeli.

Notes on a monastery on the slopes of Pentelicus.

13. R. M. Dawkins and C. M. Currelly: Excavations at Palaiastro. III. (Plate, 11 cuts.)

Important pottery finds, chiefly early and later Late Minoan; chronological comparison made with Knossos and other sites. Description of pottery given; also of houses excavated and their contents. In the Palace, room 44 contained clay objects connected with the Minoan snake-goddess cult; figures of the goddess with hooped skirts, doves, and cups forming *κέρποι*. As the *κέρπος* was associated with Rhea-Kybele, probably she is the snake-goddess. With these was found pottery of 'Mycenaean' later style. Currelly contributes note on a group of *λάπραξ*-burials.

14. The Penrose Memorial Library (opening ceremony).

Athenische Mittheilungen. xxx. Heft 1-2. 1905.

1. F. Gräber: Enneakrunos. (Three plates, 32 cuts.)

Exhaustive discussion of this site and questions raised by it, with plan of excavations and attempted restoration. Dörpfeld's view upheld that Kalirrhoe was a place where water was collected from natural and artificial sources in a hollow at the west end of the Acropolis. There were also

sunk wells and rain-water cisterns, from one of which, of large extent, Kallirhoe was supplemented. When a larger supply was required in the sixth century Peisistratos, in imitation of Megara, brought it from the Ilissos valley by pipes to Kallirhoe, which was then enlarged, and a fountain with nine mouths erected, called Enneakrounos.

2. F. Studniczka: The Arcadian Phauleas' offering to Pan. (Plate and cut.)

An archaic bronze statuette in an English private collection inscribed *Φαυλίας ἀνέθυσε τῷ Πανὶ*; several small details, such as use of *ἀνέθυσε*, point to Arcadia as place of origin; seems to represent the donor himself.

3. W. Kolbe: Attic archons, 293-270 B.C.

Chronology of archons investigated on basis of historical data alone, the period chosen being that when Dionysios of Halicarnassos fails; satisfactory results obtained except for two gaps, fitting in admirably with history of Athens.

4. G. Sotiriades: Investigations in Boeotia and Phokis. (12 cuts.)

Results of investigations for Greek Archaeological Society in 1904: (1) At Chaeroneia Haimon river and shrine of Herakles identified; (2) prehistoric remains on the Kephisos (Neolithic pottery and stone idols); (3) a Mycenaean tumulus at Orchomenos; (4) a tumulus of Geometrical period in Kopais; (5) two Hellenistic tumuli at Drachmani; (6) a prehistoric settlement at Elateia.

5. U. von Wilamowitz and F. von Hiller: Inscriptions of Mytilene.

Three recently-discovered inscriptions, with annotations.

6. E. Ziebarth: Χεῖος.

A correction of an inscription on a Mysian League relief (B.C.H. 1899, p. 592), reading *τῶ χῶ* for *τῷ χῷ(ρῷ)*.

7. A. Rutgers van der Loeff: Sepulchral Inscriptions from Rhodes.

Thirteen new sepulchral inscriptions.

8. Recent finds.

Jahrbuch des deutschen archäologischen Instituts. xx. Heft 2. 1905.

1. E. Pfuhl: Decoration of the sepulchral reliefs of Asia Minor and the Islands. (Three plates, 19 cuts.)

Gives list of stelae classified according to the subjects of the subordinate decoration on sides or top; also discusses composition of reliefs and forms of tombs generally in relation to existing tombs or representations on other monuments. Representation of deceased not a new idea (cf. the Attic lekythi); influence of Attic reliefs generally to be observed (as elsewhere, e.g. on South Italy vases).

2. J. Six: Pamphilos.

Closer investigation of existing material may yield a clearer idea of Pamphilos' art, e.g. Xenophon's description of the battle of Phlius, which he painted. Difficulties may be cleared up by supposing Pliny to have mistranslated Greek authorities. Pamphilos' treatment of foreshortening compared with Michel Angelo's.

3. U. von Wilamowitz-Moellendorf: Alexander the Great's Funeral Car.

Corrections of recent dissertation by K. Müller, and of his restoration of the car from the literary accounts.

4. M. Goepel: The Praying Boy and the Leaping Amazon. (One cut.)

Rejects Man's theory of the Adorante being a

ball-player, also Michaelis' of the Ephesian Amazon being a leaper with a pole, both on physical grounds.

5. D. Dethlefsen: Pliny's use of the censors' lists of Roman works of art.

In Bk. xxxiv. he uses them only to supplement his own information; for Painting he makes more use of them, and still more in Bk. xxxvi., where he had no good literary authorities. He was at best a merely mechanical 'paste-and-scissors' compiler.

Anzeiger.

1. Annual Summary of work of Institute.

2. Finds in 1904. (37 cuts.)

3. The Reichslimeskommission in 1904.

4. Berlin Archaeological and Anthropological Societies.

5. The Archaeological Congress.

6. Miscellaneous.

7. Bibliography.

American Journal of Archaeology. ix.

Pt. 2. April-June 1905.

1. L. D. Caskey: Notes on inscriptions from Eleusis dealing with the building of Philon's porch. (Plate.)

Project of building porch shewn to have been started about 350, but work dropped and not finished till end of century. Details of measurement collected from inscriptions and compared with actual remains, shewing close correspondence.

2. P. Baur: Tituros. (Plate and cut.)

A terracotta statuette at Cincinnati, with very rare type of goat-man with cornucopia; represents a god of procreation called Tituros (which means a he-goat, and also comes to mean a goat-herd, cf. Virg. *Ecl.* i.).

3. R. G. Kent: The city-gates of Demetrias. (Three cuts.)

Position of main gateway traced from observations.

4. W. N. Bates: A signed amphora of Meno. (Two plates, 6 cuts.)

An early R.-F. amphora with (a) Apollo, Artemis, and Leto, (b) an Oriental warrior with horses; Meno not otherwise known, but a contemporary of Andokides, and similar in style.

5. C. Peabody: American Archaeology, 1900-05.

6. Archaeological Discussions (ed. H. N. Fowler).

7. Bibliography, 1904 (ed. H. N. Fowler).

H. B. WALTERS.

Numismatic Chronicle. Part 2, 1905.

Th. Reinach. 'A stele from Abonuteichos.' On an interesting inscr. from *Abonoli* the ancient Abonuteichos. It is an honorary decree of the *φαρπία* and is dated 'under the reign of Mithradates Euergetes in the year 161 and the month Dios.' The date is thus (according to the Pontic Era) B.C. 137-6. This inscr. proves that Mithradates Euergetes, the father of the great Mithradates Eupator, is distinct from King Mithradates Philopator Philadelphos with whom he has been sometimes identified. Of this Mithradates Philopator Phil. coins came to light some years ago; those of Mithradates Euergetes have still to be discovered. The inscr. mentions the temple of Zeus Poarinos, a god of pastures (?) (Cp. *ποάπιος*, *πόα*, grass).—J. Maurice on the mint of Heraclea in Thrace during the period of Constantine (pp. 120-178).

Part 3, 1905.

Sir H. Howorth. 'Some notes on coins attributed to Parthia.' A long paper (pp. 209-246) dealing with the coins of Andragoras and the drachms usually considered to be the earliest money of the Parthian kings. In his indictment of the authenticity of the Andragoras pieces, Sir Henry seems somewhat too eager to secure a conviction, and he makes what seems to be by no means the necessary assumption that the gold coins are copied from Roman denarii and are consequently modern fabrications. There seems no reason why the gold staters of Philip II. of Macedon may not have served (in antiquity) as their models, and in that case Sir Henry's puzzle about the position of the king's name will vanish. Sir Henry is certainly incorrect in saying that Aramaic inscriptions of 'firm, decided outline' are not found. They occur, e.g., on the coins of Sinope. Sir Henry's contention that the early drachms are Armenian and not Parthian is not supported by the types of the coins, nor by their provenance, the latter a consideration entirely ignored by him. In setting forth the history of the Parthian kings, it is to be regretted that he has used an antiquated text of Justin. His confidence in Moses of Choren seems somewhat excessive; at any rate, one would have looked for some reference to the critical literature that has accumulated since the time of Langlois.

Revue Numismatique. Part 2, 1905.

Allotte de La Fuye. 'Monnaies arsaciades de la collection Petrovitz.' An excellent critical examination (pp. 129-189) of the catalogue of the fine Petrovitz collection of Parthian coins published at Vienna in 1904. Col. A. de La Fuye disputes, and quite rightly as it seems to me, Von Petrovitz's attribution to Armenia of the early tetradrachms of Greek style assigned in my Brit. Mus. Catal. *Parthia* and by most numismatists to Parthia itself. To say nothing of the shadowy nature of the Armenian kings enumerated by Moses of Choren, there is no evidence, I believe, of the finding of these tetradrachms in Armenia, while some, at any rate, undoubtedly come from Persia and the neighbourhood of Bagdad.—R. Dussaud. 'Monnaies nabatéennes.' A résumé of his important monograph published in the 'Journal Asiatique' for 1904. A list (p. 173) is given of the names and dates of the Nabatanean kings.—J. Maurice on the numismatic iconography of the Roman Emperors, Maxentius, Constantine (and Helena).

Part 3, 1905.

J. D. Foville. 'Études de numismatique et de glyptique. Pierres gravées du Cabinet de France.' Deals chiefly with stones of the scaraboid class.—G. Schlumberger. 'Sceaux byzantins inédits.' On p. 340 the seal of the famous Anna Comnena is reproduced.—E. Babelon writes on a drachm of Chalcis in Euboea with a curious countermark, viz. a lyre and $\perp + \cap$. This is explained as the stamp of Ichnai in Macedon.—H. Sandars on a hoard of consular denarii found in Spain, province of Jaen, in 1903.—E. Babelon, review of Hill's 'Coins of Cyprus.'

Rivista Italiana di Numismatica. Part 2, 1905.

F. Gnechi describes some rare Roman medallions in the Vatican cabinet and has notes on the plated coins of Gallienus, etc. and on *tin* imitations of

current coins which appear to have been specially made for dedication to the presiding deities of springs and rivers.—L. Naville describes coins of Carausius, etc. from his collection.

In the *Rivista Italiana di Numismatica*, part 3, 1905, F. Gnechi tabulates the various allegorical types (Abundantia, Aequitas, etc.) that occur on Roman Imperial coins.—A summary of the coinage of Constantinus II. is given by Laffranchi and Monti, pp. 389-413.

Journal International d'Arch. Numismatique. Parts 1 and 2, 1905.

F. Hultsch. 'Ein altkorinthisches Gewicht.' A bronze weight, type, bull's head, found in Attica, and bearing the name of the 'Corinthians' and the word *τετράτοιν* in archaic letters.—Babelon. 'Les origines de la monnaie à Athènes.' The concluding part of this elaborate paper. The first issue of the 'Athens and owl' coins is assigned to the time of Pisistratus instead of to the period of Solon, as proposed by Head. The important passage in Ps. Aristotle *Oeconom.* ii. 5 as to the part played by Hippias in the reform of the coinage is discussed at length and explained in a way that differs a good deal from previous interpretations. It occurs to me that it would be useful—certainly to numismatists—if some scholar would publish the *Schriftgellen* for the early coinage of Athens, citing the passages (which might be numbered) in full and translating each with some notes and commentary.—G. Dattari on a hoard of Athenian tetradrachms found in Egypt. The hoard appears to have consisted of 700 pieces, of which 460 were melted down by Cairo jewellers. 240 coins were purchased by Dattari. A large number of these coins are covered with countermarks, some of which appear also on coins of the class of Alexander the Great and of Ptolemy Soter. On Pl. II., nos. 1-3, is a photograph of a *dile* believed to have been found in Egypt near the spot where the tetradrachms were discovered. Dattari thinks that it was used in Egypt for striking imitations of the coins of Athens. The coins in the hoard are chiefly of the fifth and fourth centuries.—A. K. Chrestomano publishes some interesting analyses of drachms of Alexander the Great and tetradrachms of Athens. Svoronos Τὰ Ἐβραικὰ Αραιαὶ Καπλα. This article cannot be conveniently noticed until its Plate—promised for the next number—has appeared.—K. Regling. ENNOΔΙΑ. This word, hitherto misread, occurs on a fourth century drachm of Alexander of Pherae (B.M.C. *Thessaly*, p. 47, no. 17) accompanying the head of Artemis-Hekate. It was already known from the Greek dramatists and from inscriptions ἐννόδιος, ἐννόδια, as an epithet of Artemis 'of the way-side.'

Numismatische Zeitschrift (Vienna). Parts 1 and 2, vol. 36, for 1904 (published 1905).

H. Willers. 'Italische Bronzebarren aus der letzten Zeit des Rohkupfergeldes' (pp. 1-34). Gives a description (with details of weight and provenance) of the 'types' that occur on these rude bars—branch, fish's back-bone, club, crescent, etc. In the concluding section the weights and composition of these pieces are dealt with and it is maintained that they were private and non-official issues.—A. Markl. 'Die Reichsmünzstätte in Serdica.'—Review by Kubitschek of Hill's Catal. of the coins of Cyprus.

WARRICK WROTH.

SUMMARIES OF PERIODICALS.

Rheinisches Museum für Philologie. lx. 3. 1905.

H. Willers, *Ein neuer Kämmereibericht aus Tauronien*. The text of an inscription discovered by P. Rizzo in 1892, assigned by W. to the period 70-36 B.C., when, as he believes, Tauronenum became a *municipium*. Various numismatic points are discussed, esp. the weight of the silver *litra* and the old copper *litra* of Sicily. P. Jahn, *Aus Vergils Dichterwerkstätte*. A table gives a general survey of the arrangement of Georgics 3 and the sources, etc., for the various sections. Then follow, in parallel columns (quoted as fully as necessary), the text of Vergil and the sources and models. A. Körte, *Zu Didymos' Demosthenes-Commentar*. 1. The information given us, e.g. as regards Hermias and Aristomedes, gets rid of many stumbling-blocks in the way of accepting the fourth Philippic as Demosthenic. Wilamowitz' view—political *brouchure*, not a speech—accepted. 2. Emendation of Timocles' fragment (Teubner, col. 9. 70 *sqq.*) and Eupolis' fragment 244. K. K. Ziegler, *Zur Überlieferungsgeschichte des Firmicus Maternus de errore*. Flacius' codex Mindensis is Bursian's Vaticanus as yet untouched by the second hand (from which certain earlier corrections must be distinguished). A. Körte, *Inschriftilches zur Geschichte der attischen Komödie*. Restoration and discussion of I.G. xiv. 1097, 1098, 1098a. *Miscellen*: R. J. T. Wagner, *Aristoph. Ach.* 23 *sqq.* Read *εἴσοδον* for *ὑκότες*; H. van Herwerden, *Ad nonissimum Alciphronis editionem et ηίαρπαν = είαρπαν?*; L. Ziehen, *Zum Tempelgesetz von Alea*; A. Deissmann, *πρόθυμα*; M. Niedermann, *Zur Appendix Probi und Lactuca = lactuca und Verwandte*; E. Petersen, *Pigna*; F. Jacoby, *Amores* (answers O. Crusius' criticisms on his article in *Rh. M.* etc. lx. 1).

Neue Jahrbücher für das klassische Altertum, etc. xv. 7. 1905.

H. Hirt, *Der indogermanische Ablaut*. A summary explanation intended for those who have but slight knowledge of the matter. F. Koepf, *Ausgrabungen der Kgl. preussischen Museen in Kleinasiens*. Results of excavations at Priene and Magnesia (published in two vols. by G. Reimer, Berlin, 1904). The former in particular give a very full and vivid picture of a Hellenistic city. G. Finsler, *Die Conjectures académiques des Abbé d'Aubignae*. The work (of which an abstract is given) in many ways anticipates that of Wolf, by no means deserving the contempt with which that scholar mentions it. A. Wahl, *Die preussische Heeresreorganisation vom Jahre 1860*. *Anzeigen und Mitteilungen*: P. Mengs, *Eine List des Vercingetorix*. The account in *Caes. B. G.* 7. 18-21 cloaks the fact that V., wishing to encourage his countrymen, adroitly lured Caesar on to deliver an attack which was foredoomed to failure. K. Reuschel reviews very favourably *Hessische Blätter für Volkskunde* (Vols. 1-3).

xv. 8. 1905.

W. Capelle, *Die Schrift von der Welt*. The author of the *τερπικόν* used largely the *Μετεωρολογική στοιχείωσις* and *Περὶ θεῶν* of Posidonius. It is not a severely technical work, but belongs to the popular class, and seems to have been written after Seneca—

Pliny and before Apuleius. P. Sakmann, *Voltaire über das klassische Altertum*. V. as arbitrator in the *Querelle des Anciens et des Modernes*: a collection of his observations on the question, classified under the heads (1) Art, (2) Science, (3) General political culture. E. Oder, *Herbert Spencer. Anzeigen und Mitteilungen*: R. Kühner's *Ausführliche Grammatik der griechischen Sprache* (Part 2, revised by B. Gerth). 'I hope this will show how highly I appreciate the whole-hearted industry, preeminent scholarship, and skilful tact which have enabled G. to give us back our old friend in a rejuvenated form' (H. Meltzer). T. Antonesco's *Trophée d' Adamclissi* reviewed by E. Petersen, who opposes, in detail, the author's attempt to identify the scenes depicted on the metopes of the *Trophaeum* with those of Trajan's pillar. C. Fries briefly criticises Samter's *Zum antiken Totenkult* (N. J. 1905, pp. 34 *sqq.*), and J. Ilberg communicates from C. Cichorius an attempt to identify a Sextus mentioned by Galen with one of two brothers who held the consulship in 172 and 180 A.D.

Wochenschrift für Klassische Philologie, 1905.

28 June. J. Bernoulli, *Die erhaltenen Darstellungen Alexanders des Grossen, ein Nachtrag zur griechischen Ikonographie* (A. Körte). 'A valuable contribution.' L. D. Brown, *A study of the case-constructions of words of time* (Helbing), favourable. T. A. Kakridis, *Barbara Plautina* (Fr. Hüffner). On the relation of the Plautine comedies to the Greek originals. G. Borghorst, *De Anatolii fontibus* (S. Göttheimer), favourable. *Philosophische Aufsätze*, herausg. von der Philosophischen Gesellschaft zu Berlin (O. Weissenfels). Twelve contributions by different writers in honour of the centenary of Kant's death. Th. Claussen, *Die griechischen Wörter im Französischen*. I. (W. Meyer-Lübke), favourable.

5 July. L. Whibley, *A Companion to Greek Studies* (W. Gemoll), favourable on the whole. C. de Morawski, *De Athenarum gloria* (Schneider). G. Lafaye, *Les métamorphoses d'Ovide et leurs modèles grecs* (J. Ziehen), favourable. D. Detlefsen, *Die Entdeckung des germanischen Nordens im Altertum*. Quellen und Forschungen zur alten Geschichte, herausg. von W. Sieglin, Heft 8 (Fr. Matthias), very favourable. E. Fabricius, *Die Besitznahme Badens durch die Römer* (C. Koenen), favourable.

12 July. Caroline L. Ransom, *Studies in ancient furniture, couches and beds of the Greeks, Etruscans and Romans* (Winnefeld), very favourable. K. Ritter, *Platons Dialoge. Inhaltsdarstellungen*. I. *Schriften des späteren Alters* (Stender). 'Very useful to all friends of Plato.' St. Schneider, *Ein sozialpolitischer Traktat und sein Verfasser* (C. Haeserlin). On the source of Iamblichos' *Protrept.* c. 20. F. Ramorino, 1. *De duabus Persii codicibus*. 2. *Le satire di A. Persio Flacco da F. Ramorino* (R. Helm), favourable. *Persii saturarum liber*, rec. S. Consoli, ed. mai. (R. Helm).

19 July. *Anthologie aus den griechischen Lyrikern*, erkl. von Fr. Bucherer (D. Weber), favourable. M. Manilius' *Astronomicon* lib. I, rec. A. E. Housman (H. Moeller), favourable. *Archiv für Stenographie*, herausg. von K. Dewischeit *Neue Folge* (R. Fuchs). *Georgii Monachi Chronicon*, ed. C. de

Boor, I. II. (F. Hirsch). Κ. Σησίου ἔκθεσις τοῦ γλωσσικοῦ διαγωνισμοῦ τῆς ἐν Ἀθήναις γλωσσικῆς ἐραπλίας (K. Dieterich). J. Psichari, *Les études du Grec moderne en France au XIX. siècle* (K. Dieterich).

26 July. R. C. Flickinger, *Plutarch as a source of information on the Greek theater* (A. Körte). 'Solid and trustworthy.' G. Rathke, *De Romanorum bellis civilibus capita selecta* (M. Jumperz). 'Careful and methodical.' Cicero, i tre libri de natura deorum, da C. Giambelli, Libri II. e III. (O. Plasberg), unfavourable. W. Bobeth, *De Indicibus Deorum* (R. Agahd), unfavourable on the whole. R. Foerster, *Kaiser Julian in der Dichtung alter und neuer Zeit* (R. Asmus), favourable. O. Fleischer, *Neumen-Studien* III. *De spätgriechische Tonschrift* (H. G.), favourable.

9 Aug. W. Wyse, *The speeches of Isaeus*, with critical and explanatory notes (Thalheim). 'A work of comprehensive diligence.' E. Hoffmann, *De Aristotelis Physicorum libri septimi origine et auctoritate*. I. (W. Nitsche), very favourable. Plinius, *Die geographischen Bücher* (II, 242—VI) der *Naturalis Historia*, herausg. von D. Detlefsen (J. Müller), favourable. A. Becker, *Pseudoquintilianea. Symbolae ad Quintilianum quae feruntur declamationes XIX. maiores* (v. Morawski), favourable. F. Nietzsche, Band XIV. *Nachgelassene Werke. Unveröffentlichtes aus der Unveröffentlichten Zeit* (O. Weissenfels).

16 Aug. *Commentationes Philologae* in honorem Johannis Paulson scripserunt cultores et amici (H. Gillischewski). Consists of twenty contributions by various scholars. H. H. Pfüger, *Ciceros Rede pro Q. Roscio comoedo* (W. Kalb), favourable. A. Laudien, *Studia Ovidiana* (P. Schulze). A. Collignon, *Pétrone en France* (v. Morawski), favourable. *Libanii opera*, rec. R. Foerster. II. *Orationes XII—XXV.* (R. Asmus), very favourable. A. Baumgartner, *Geschichte der Weltliteratur*. IV. *Die lateinische und griechische Literatur der christlichen Völker*, 3. und 4. Aufl. (A. F.), very favourable.

30 Aug. A. Streit, *Das Theater. Untersuchungen über das Thaterbauwerk bei den Klassischen und modernen Völkern* (W. Dörpfeld). 'A pity that the writer is not better acquainted with the ancient and modern literature of the subject.' A. Gross, *Die Stichomythie in der griechischen Tragödie und Komödie* (Chr. Müff). 'An excellent performance.' S. Preuss, *Index Isocrateus* (H. Gillischewski). W. Denison, *A visit to the battlefields of Caesar* (R. Oehler). 'No acquaintance shown with German works.' S. S. Heynemann, *Analecta Horatiana*, herausg. von G. Krüger (O. Weissenfels), favourable. O. Hirschfeld, *Die Kaiserlichen Verwaltungsbeamten bis auf Diocletian*, 2. Aufl. (H. Peter), very favourable. A. Baumgartner, *Geschichte der Weltliteratur* V. *Die französische Literatur*. 1 to 4 ed. (A. F.), very favourable.

6 Sept. H. Raase, *Die Schlacht bei Salamis* (F. Cauer), favourable. V. Wröbel, *Aristotelis locum de poetica XIX 1456a ff.* (P. Cauer). G. W. Paschal, *A Study of Quintus of Smyrna* (A. Zimmermann), favourable. A. C. Clark, *The veteris Cluniacensis of Poggio*, being a contribution to the textual criticism of Cicero pro Sex. Roscio, pro Cluentio, pro Murena, pro Caelio and pro Milone (Nohl). 'No student of Cicero can do without these *Anecdota Oxoniensia*.' M. Rabenhorst, *Quellenstudien zur naturalis historia des Plinius*. I. (F. Münzer), unfavourable. Randolph, *The Maadragora of the Ancients* (R. Fuchs), favourable.

13 Sept. Homeri opera, rec. D. B. Monro and T. W. Allen (P. Cauer). 'Makes the impression

that the editors had not clearly conceived the object of their edition.' R. C. Jebb, *The tragedies of Sophocles translated into English prose* (H. Steinberg), very favourable. A. Walde, *lateinisches etymologisches Wörterbuch*, Liefl. I. (H. Ziemer), very favourable. *Sallusti bellum Jugurthinum*, von R. Novák. 2. Aufl. (Th. Opitz), favourable. *Ur-Marcus*, von E. Wendling (W. Soltan). Eusebii, *Evangelicae Praeparationis libri XV*, rec. E. H. Gifford (O. Stählin) I.

20 Sept. *Aristotelis Poetica*, rec. T. G. Tucker (P. Cauer). 'Many of the conjectures show acuteness, but the text is not quite discreetly handled.' Eusebii, *Evangelicae Praeparationis libri XV*, rec. E. H. Gifford (O. Stählin) II. 'Shows a great advance on Gaisford's edition.' H. Jordan, *Rhythmische Prosatexte aus der ältesten Christenheit* (J. Baer), favourable. G. Zutt, *Die Legende von der heiligen Ursula* (C. W.), unfavourable. *Kulturgeschichtliches aus der Tierwelt*. Vom Verein für Volkskunde und Linguistik in Prag (Fr. Harder).

27 Sept. Br. Sauer, *Der Weber-Labordes Kopf und die Giebelgruppen des Parthenon* (B. Graef), favourable. J. N. Svoronos, *Tὰ ρούπατα τοῦ κράτους τῶν Πτολεμαίων* (H. v. Fritze), favourable. Cicero, *De oratore liber I*, par E. Courband (O. Weissenfels), very favourable. W. Sternkopf, *Gedankenhang und Gliederung der Divinatio in Q. Caecilius* (W. Hirschfelder). 'To be recommended.' V. Gardthausen, *Augustus und seine Zeit*. i. 3, ii. 3 (C. Benjamin), very favourable.

4 Oct. Chr. Blinkenberg et K.-F. Kineh, *Exploration archéologique de Rhodes*. Troisième rapport (W. Larfeld). *Sammlung der griechischen Dialekt-Inscriptions*, herausg. von Collitz und Bechtel. iii. 2, 3. *Die kretischen Inschriften*, bearb. von Fr. Blass (P. Cauer). A. Chudzinski, *Staatsanrichtungen des römischen Kaiserreichs* (J. A.), favourable. R. Holland, *Studia Sidoniana* (A. Huenner). 'Interesting and convincing.' F. F. Abbott, *The evolution of the modern forms of the letters of our alphabet* (R. Fuchs).

11 Oct. K. Brugmann, *Kurze vergleichende Grammatik der indogermanischen Sprachen* (Bartholomae). 'An excellent book.' G. Roberti, *Erodoto e la tiranide di Pisistrato* (P. Cauer), unfavourable. Horace, *The Odes, Carmen Saeculare and Epodes*, with a commentary by E. C. Wickham (O. Weissenfels). 'May be confidently placed beside the best German editions.' Br. Wolff-Beckh, *Der Kaiser Titus und der jüdische Krieg* (J. Asbach), unfavourable. O. Schulz, *Beiträge zur Kritik unserer literarischen Überlieferung für die Zeit von Kommodus' Sturze bis auf den Tod des M. Aurelius Antoninus* (Caracalla) (P. Reuss).

18 Oct. J. Oeri, *Euripides unter dem Drucke des sizilischen und des dekeleischen Krieges* (K. Busche). I. H. Franotte, *Loi et décret dans le droit public des Grecs* (E. Ziebarth), very favourable. R. Kapff, *Der Gebrauch des Optativus bei Diodorus Siculus* (P. Reuss). 'A valuable contribution.' J. J. Schlicher, *The moods of indirect quotation* (H. Blase). 'The writer's conclusions must be rejected.' A. Macé, *Essai sur Suetone* (Th. Opitz), favourable.

25 Oct. W. v. Landau, *Beiträge zur Altertumskunde des Orients*. IV. (O. Meltzer), favourable on the whole. J. Oeri, *Euripides unter dem Drucke des sizilischen und des dekeleischen Krieges* (K. Busche). II. 'A valuable contribution to the chronology of the plays of Euripides.' C. Wagener, *Beiträge zur lateinischen Grammatik und zur Erklärung lateinischer Schriftsteller*. I. (M. Stowasser), favourable. C. Weyman, *Vier Epigramme des Papstes Damasus I*, erklärt (M. Manitius), favourable.

BOOKS RECEIVED.

Publishers and Authors forwarding Books for review are asked to send at the same time a note of the price.

The size of books is given in inches. 4 inches = 10 centimetres (roughly).

Aeschylus. Headlam (Walter) *The Plays of Aeschylus. The Choephoroe, translated from a revised text by W. H. (Bell's Classical Translations.)* $7\frac{1}{4}'' \times 4\frac{3}{4}''$. Pp. xi+56. London, G. Bell & Sons. 1905. 1s.

Appian. Mendelssohn (L.) *Appiani Historia Romana ex rec. L. M. editio altera correctior curante Paulo Virecek.* Vol. II. (*Bibl. Script. Gr. et Rom. Teub.*) $7\frac{1}{4}'' \times 4\frac{3}{4}''$. Pp. xvi+646. Leipzig, B. G. Teubner. 1905. M. 6.

Bindler (Otto) *Die Abfasungszeit von Senekas Briefen. Inaugural-Dissertation zur Erlangung der Doktorwürde einer hohen philosophischen Fakultät der Universität zu Tübingen.* $10\frac{1}{4}'' \times 6\frac{1}{4}''$. Pp. 62. Tübingen. 1905.

Blaydes (F. H. M.) *Analecta comica Graeca.* $9\frac{1}{2}'' \times 6''$. Pp. 352. Halin Saxonum in Orphanotrophei Libraria. 1905. M. 6.80.

— *Sophocles Antigone, see Sophocles.*

Blomfield (Reginald) *Studies in Architecture.* $9\frac{1}{2}'' \times 5\frac{1}{2}''$. Pp. xii+226. London, Macmillan & Co. 1905. 10s. net.

Boissier (Gaston) *La Conjuración de Catalina.* $7\frac{1}{4}'' \times 5''$. Pp. 260. Paris, Hachette et Cie. 1905. Fr. 3.50.

Brackett (Haven D.) *Temporal Clauses in Herodotus (Proceedings of the American Academy of Arts and Sciences, vol. xli. No. 8.)* $9\frac{1}{2}'' \times 6''$. Pp. 169-232. Boston, Massachusetts. 1905. 90 cents.

Caesar, see *Prunner (Ignaz).*

Catullus (Valerius) B.C. 87. *Selected Poems rendered into English rhymed verse by L. R. Levett.* $6\frac{3}{4}'' \times 5\frac{1}{2}''$. Pp. 70. Cambridge, Heffer & Sons. 1905. 1s. 6d. net.

Corpus Poetarum Latinorum edidit Iohannes Pervicul Postgate, fasc. v quo continentur Martialis, Iuvenalis, Nemesianus. $11\frac{1}{2}'' \times 8\frac{1}{2}''$. Pp. i-xi+431-572. Londini, sumptibus G. Bell et filiorum. 1905. 6s. net.

Cousin (G.) *De urbibus quarum nominibus vocabulum ΠΟΛΙΣ finem faciebat.* $10'' \times 6\frac{1}{2}''$. (*Thèse.*) Pp. 306. Nancy, Berger-Levrault. 1904.

— *Kyros le jeune en Asie Mineure (Printemps 408-juillet 401 av. J. C.)* $10'' \times 6\frac{1}{2}''$. Paris-Nancy, Berger-Levrault. Pp. li+440 av. 1 carte. 1905.

Dietrich (Albrecht) *Mutter Erde: ein Versuch über Volksreligion.* $9\frac{1}{4}'' \times 6''$. Pp. vi+124. Leipzig und Berlin, B. G. Teubner. 1905. M. 3.20.

Edwards (Philip Howard) *The Poetic Element in the Satires and Epistles of Horace (Degree Dissertation, Johns Hopkins University).* $9'' \times 6\frac{1}{2}''$. Pp. 49. Baltimore, J. M. Furst Company. 1905.

Euripides. Verrall (A. W.) *Essays on four plays of Euripides—Andromache, Helen, Heracles, Orestes.* $8\frac{1}{2}'' \times 5\frac{1}{2}''$. Pp. xii+292. Cambridge, University Press. 1905. 7s. 6d. net.

Eusebius, see *Fotheringham.*

Fotheringham (John Knight) *The Bodleian Manuscript of Jerome's version of the Chronicle of Eusebius reproduced in collotype with an introduction by J. K. F.* $11\frac{1}{2}'' \times 8\frac{1}{2}''$. Pp. 72+242. Collotype pages. Oxford, Clarendon Press. 1905. £2 10s. net (\$16.75).

Frazer (J. G.) *Lectures on the Early History of the Kingship.* $9'' \times 5\frac{1}{2}''$. Pp. xii+310. London, Macmillan & Co. 1905. 8s. 6d. net.

Gardner (Alice) *Theodore of Studium, his life and times.* $9'' \times 5\frac{1}{2}''$. Pp. xiv+284. London, Edward Arnold. 1905. 10s. 6d. net.

Geiger (Wilhelm) *Dipavansu und Mahāvamsa und die geschichtliche Ueberlieferung in Ceylon.* $9\frac{1}{2}'' \times 6\frac{1}{2}''$. Pp. viii+146. Leipzig, Georg Böhme. 1905. M. 6.

Harvard Studies of Classical Philology. Vol. XVI. (1905). $9'' \times 6''$. Pp. 166. Published by the Harvard University, Cambridge, Mass. U.S.A. London, Longmans, Green & Co. 6s. 6d. net.

Hellmann (S.) *Sedilius Scottus (Quellen und Untersuchungen zur lateinischen Philologie des Mittelalters heraus, von Ludwig Traube. Band I. Heft I.)* $10'' \times 7\frac{1}{2}''$. Pp. xvi+204. München, C. H. Beck'sche Verlags Buchhandlung (Oskar Beck). 1906. M. 8.50.

Herodotus, see *Brackett.*

Homer. Blakeney (E. H.) *The Iliad of Homer. Books I and II, translated into English Prose by E. H. B. (Bell's Classical Translations.)* $7\frac{1}{4}'' \times 5\frac{1}{2}''$. Pp. 54. London, G. Bell & Sons. 1905. 1s.

Huelsen (Ch.) *Das Forum Romanum: seine Geschichte und seine Denkmäler. Zweite verbesserte Auflage mit 4 Tafeln und 131 Textabb.* $6\frac{1}{2}'' \times 4\frac{1}{2}''$. Pp. xii+244. Rom, Verlag von Loescher & Co. 1905. Br. M. 4. Geb. M. 5.

Johnston (Harold Whetstone) *The Private Life of the Romans by H. W. J., Professor of Latin in the Indiana University.* $8'' \times 5\frac{1}{2}''$. Pp. 344. 205 illustrations in the text. Chicago, Scott Foresman and Co. 1905.

Levett (L. R.), see *Catullus.*

Litta-Visconti-Arese (Duchess), see *Negri (Gaetano).*

Lucanus (M. Annaeus). Hosius (C.) *De Bello Civili libri decem.* G. Steinharti aliorumque copiis usus iterum ed. C. H. (*Bibl. Script. Gr. et Rom. Teub.*) $7\frac{1}{4}'' \times 4\frac{3}{4}''$. Pp. ix+374. Leipzig, B. G. Teubner. 1905. M. 4.40.

Lysias. Ausgewählte Reden mit einem Anhang aus Xenophons Hellenika, für den Schulgebrauch heraus. Andreas Weidner. 2te. Aufl. besorgt von Prof. Dr. Paul Vogel. $7\frac{1}{4}'' \times 5\frac{1}{2}''$. Pp. 164. Leipzig G. Freytag, Wien, F. Tempsky. 1905. Geb. M. 1.50 or K. 1.80.

Macdonald (George) *Catalogue of Greek Coins in the Hunterian Collection, University of Glasgow. Vol. III. Further Asia, Northern Africa, Western Europe.* $12'' \times 9''$. Pp. vi+800. Plates LXIII-CII. Glasgow, James Maclehose & Sons. 1905. £3 3s.

Marshall (F. H.) *The Second Athenian Conspiracy. (Cambridge Historical Essays, No. XIII.)* Thirlwall Prize, 1905. $7\frac{1}{4}'' \times 5\frac{1}{2}''$. Pp. x+136. Cambridge, University Press. 1905. 3s. 6d.

Mayer (Ernst) *Die Angeblichen Fälschungen des Dragoni.* $9\frac{1}{2}'' \times 6\frac{1}{2}''$. Pp. vi+98. Leipzig, Georg Böhme. 1905. M. 3.

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INDEX.

Note.—In the General Index names of contributors are printed in heavy type

I.—GENERAL INDEX.¹

A.

à demain les affaires, 59b
Abonuteichos (*hodie* Ineboli), stele from, 473b
accentuation, the five series of Greek, 365 f.
Addendum (to p. 243), 286
adjectival use of participles, 350b, 351a, 353a
Adversaria Graeca (Allen), 197 ff.
Aedes Larum, possible site of the, 237b
Aelius Faustus (P.), dedication of, 369a
Aeschylus, *Ag.* 1060 *sqq.*, note on, 197a, b
 Pers. and *Phrynicus*, *Phoenissae*, 10b
 three passages in, 395 ff.
Agar (T. Leyden), on Homer, *Od.* xxiv. 336 *sqq.*,
 336 ff. (see also 144 ff.)
 notice of Leaf's *Iliad* xiii.-xxiv. (second ed.),
 402 ff.
age limit for the production of plays at Athens, 154a
Aigeladas and Stephanos, 234b, f. (see *J.H.S.* xxiv.
 129 *sqq.*)
Ainsworth (A. R.), note on Theocritus i. 51,
 251a, b
aiðw and Ital. *vita*, 256a, b
ἀνθελασία, Aristotle's theory of, 230a, b
Alecto as a folk-drama, the, 98 f.
Alexander of Aphrodisias *de fato* and Chrysippus,
 455b (and n.)
Alexandria, Ptolemaic necropolis at, 379b
Alibut (T. Clifford), notice of Kalbfleisch's ed. of
 Galen, *de causis continentibus libellus*, 59 ff.
allegory and myth, 451b
Allen (T. W.), Adversaria Graeca, 197 ff.
 Etymologica, 256 f.
 notice of Hennings' *Homers Odyssee*, 359a, b
 on Theognis, 386 ff.
Allen-Sikes' *The Homeric Hymns*, noticed, 117 f.
Alton (E. H.), on the zeugma in Horace, *Epoche*
 xv., 215 ff.
Ambrosian MS. of Prudentius, 54 ff.
 collation of, 56a, b
America (Middle West and South), Classical Association
 of, 335b

American Journal of Philology and Prof. Gildersleeve,
 191a
Amitemnum, inscription from the templum Fortunae
 at, 183a
Anakalypteria, Brueckner's, noticed, 378b
'anastrophic' accentuation of Greek prepositions,
 366b
Ancient Editions of Plautus, Lindsay's, noticed,
 311 ff.
Ancient Rome, Platner's, noticed, 232 ff.
Anderson (W. B.), on the text of the *Εβδομάδες* of
 Dion Chrysostom, 347a, b
Audromeda-vase in the British Museum, 188b
Angdistis (Angdistis or Agdistis), dedication to,
 368a, b
Antonine Age, summary of the, 133a, b
Aphroditias (Caria), excavations at, 236a, b
Apollonius Rhodius, prepositions in, 452 ff.
 un-Homeric use of Homeric words in, 452a, b
apostrophe in Homer, use and origin of, 7 ff., 383 ff.
 influence of metrical convenience, 383 ff.
 the outcome of an *alios ἔπειρυμβιος* (?), 9a, b,
 385b
 occurrence of in English poetry, 386a, b
Appendix Lexicæ Graeci Suppletoriæ et Dialectici, van
 Herwerden's, noticed, 228b, f.
Appian's story of Q. Lucretius Vespillo, 265 f.
Arcadia (Mt. Lyceus), excavations in, 280b, f.
Arcadian *διακωλύσει* (aor. opt. !), 246b, f.
Arch of Constantine, circular reliefs of the, 183 f.
 of Titus, excavations near the, 75 f., 328a
Archaeological Summaries, 90b, f., 188b, f., 331b, f.,
 472 f.
Archäologische Studien, Blinkenberg's, noticed,
 138a, b
ARCHAEOLOGY, 74 ff., 136 ff., 183 ff., 232 ff., 280 f.,
 323 ff., 367 ff., 413 ff., 466 ff.
Archias, governor of Thebes, story of, 59b
Architecture and other Arts, Butler's, noticed,
 35b, ff.
Ardaillon-Convert's *Carte Archéologique de l'Île de*
 Délos (1893-94), noticed, 89b

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ἀργᾶς, nickname of Demosthenes, 250 f.
Argolic ἀλιάστιος, στρεγάστιος, &c., 244 f.
Ariandos, inscription at, 370b
Aristophanes, birth-date of, 153 ff.
Eq. 347, note on, 58b, f.
Eupolis and, 154b
 family connexion with Aegina, 155a
 his baldness, *ib.*
 lives of, 153a, b, 155 b
 MSS. of, 71a, 447b, f.
Pax, 990, note on, 436 f. (see also 437 f.)
 date of, 436a, b
 Mazon's ed. of, noticed, 226 f.
 Sharpley's ed. of, noticed, 447 f.
Plutus, date of, 228a
 van Leeuwen's ed. of, noticed, 225 f.
 his transpositions of text, 225b
 restoration of the text of, 71a, b
Aristotle and Plato, position of emphatic words in, 18a
 idea of *κάθαρος* in the definition of tragedy in, 321b, f.
Nicomachean Ethics, suggestions on, 14 ff.
 vi. 1 (1139a 3-6), note on, 299 f. (see also 14a)
 theory of *ἀκοαστία* in, 230a, b
Aristoxenus and the *μέτρη* of Greek accentuation, 365b
 on the *cordax*, 400b
Arnim's (von) Stoicorum Veterum Fragmenta, noticed, 454 ff.
Arsinoe, identification of with Methana in Argolis, 282a, b
Asbøy (Thomas, Jun.), on recent excavations in Rome, 74 ff., 328 ff.
 on the British School at Rome, 183 f., 235b, f.
 assimilation through contiguity, 215 b, f.
Astyphalaea, the dialect of, 441 a, b
asyndeton in Plautus, 110a
Athena Lindia, sanctuary of, 187b, f.
 statue of at Priene, 333b
Athenaeus 'Pneumaticus,' 60b
Athenian attitude towards the coinage of subject cities, 332b, f.
 bronze coins, 332b
 coinage, annals of, 281b, 474b
 tetradrachme found in Egypt, 474b
Athenian Knights, Helbig's, noticed, 88b
Athens, tomb-find at, 89b, f.
 'attribution' of works of art, the passion for, 469a, b
Auf Alexanders des Grossen Pfaden, Janka's, noticed, 89a
Augustus, coins of with CA on rev., 91b
 one-man-power of, 180a, b
Augustus und seine Zeit, Gardthausen's, noticed, 179 f.
Aurelius Antoninus (M.), notes on (Richards), 18ff. ; (Kronenberg), 301 ff.
Austen-Edmonds' The Characters of Theophrastus, noticed, 227 f.
 authorship of the *Hercules Oetaeus*, 40 ff.
 of the *Pervigilium Veneris*, 224 f., 304a, b

B.

Baalbek inscription, the, 57b, f., 86a, b
Bacchylides, reference in to Pindar, 10a, b
Baehrens, estimate of as a critic, 172b, 273a
Baker-Penoyre (John F.), notice of Svoronos' *National Museum of Athens*, 469b, f.
Baluchistan, silver coins from, 139b
Basilica of Constantine, the, 76b

Batavian cohorts and the Weissenburg inscription, 58a, b
Beasley (T. W.), on the *κύριος* of the woman at Athens and elsewhere [a paper read before the Oxford Philological Society], 231a, b
Beiträge zur genaueren Kenntnis der attischen Gerichtssprache, aus den zehn Rednern, Schodorf's, noticed, 228a, b
 Belgian Government, excavations in Ceos authorized by the, 90a
Bellanger's Le poème d'Orientius, noticed, 126 ff.
Recherches sur Saint Orens, évêque d'Auch, noticed, *ib.*
Bell's Pocket Horace, noticed, 411b
 Bell-Sweet vowel system, the, 412a
Beloch's Griechische Geschichte, noticed, 163a, b
 Beresanj Island, excavations in, 379a, b
Binney (E. H.), on the *Alecestis* as a folk-drama, 98 f.
 Birmingham and Midlands Branch of the Classical Association, 335b
Blinkenberg's Archaeologische Studien, noticed, 135a, b
Bloomfield's Cerberus, the Dog of Hades : the History of an Idea, noticed, 412a, b
 Bodleian copy of Plautus, new readings in a, 312a
Boethius, de Consol. Phil., estimate of, 183a, b
Boethius' inscription at Lindos, 185a
Bonner (Campbell), on the use of the apostrophe in Homer, 383 ff. (see also 7 ff.)
 book hand in the MSS. of St. Gall, specimens of the, 181f.
 BOOKS RECEIVED, 93 f., 141a, b, 190a, b, 238a, b, 284 f., 334a, b, 381 f., 429 f., 477 f.
Bowling (E. W.), notice of Green's *Odes and Carmen Saeculare of Horace*, 63 ff.
Brennan (C. J.), note on Euripides, *Or.* 503 *sqq.*, 58a, b
 BRIEFER NOTICES, 69 f., 228 f., 277 ff., 321a, b, 410 ff.
 Britain, notes on Roman, 57 f.
 British Museum, acquisition of Greek coins (1903), 139a, b
 of Mycenaean relics, 188b
 'British Museum Coin Catalogue' series : Hill's *Greek Coins of Cyprus*, noticed, 470 f.
British Museum Terracottas, Catalogue of, Walters', noticed, 84 f.
 British School at Athens, excavations by the, 79b, ff.
 at Rome, the, 79a, b, 183 f., 235b, f.
Bruceckner's Anakalypteria : Vierundschzigstes Programm zum Winckelmannsfeste, noticed, 378b
Brugmann (Prof. K.), on 'Eine typographische Tochter,' 335a
Buck (Carl Darling), notes on certain forms of the Greek dialects, 242 ff.
Buck-Hales' Latin Grammar, noticed, 66 ff.
 Buddhist birth story and Herodotus vi. 129, 304 f.
Buecheler's (Prof.) Jubilee, 466a, b
Buren (A. W. van), note on Pliny, *Epp.* iii. 6, ix. 39, 446 f.
 Burke's use of quotation, 202a, b
Burkitt (F. C.), notice of Gressmann's *Eusebius, Theophrastie*, 62 f.
Burnet (John), *Platonica II.*, 99 ff. ; *III.*, 296 ff.
Burrow (Ronald M.), notice of Beloch's *Greek History*, 163a, b
 notice of Busolt's *Greek History*, 128 ff.
 notice of Whibley's *Companion to Greek Studies*, 459 ff.
 Burrows-Waiters' *Florilegium Tironis Gracum*, noticed, 270a, b
Bury (J. B.), on the *Pervigilium Veneris*, 304a, b (see also 224 f.)
 on two literary compliments, 10 f.

Bury (R. G.), notice of Gaye's *Platonic Conception of Immortality*, etc., 160 ff.
 notice of Horneffer's *Plato gegen Sokrates*, 69a, b
 notice of Klostermann's *Eusebius, Onomastikon*, 61 f.
 notice of Williamson's ed. of Plato, *Phaedo*, 119 ff.
 on Origen, *contra Celsum* I., 109a, b

Busolt's Griechische Geschichte, noticed, 128 ff.

Butcher's Harvard Lectures on Greek Subjects, noticed, 309 ff.

Butler's (Harold E.) *Sexti Properti Opera Omnia*, noticed, 317 ff.

Butler's (Howard C.) *Architecture and other Arts*, noticed, 85b, ff.

Byzantine gold coins in the Asklepieion, 281b

C.

Caca, the goddess, 233b

Caerwent, inscription at, 330a, b

Caesar and the battle of 'Pharsalus,' 257b, 259b
 assassination of and the Ides of March, 305b
Bell. Gall. i. 40 and Dio Cassius' version, 102 ff.
 v. 12, note on, 206 f.

repraesentatio temporum in the *Oratio Obliqua* of, 207 ff., 441 ff.
 materials for, 207 ff.
 their examination, 442 ff.

Cagliari (Sardinia), statue of Dionysos at, 471b

Cambridge, the 'Compulsory Greek' question at, 143a, b

Camelion altar, the, 57b

Campbell's 'To the Evening Star,' Latin lyric rendering of, 231a, b

Carausius, coins of, 332b

Carneian festival and the *Alcestis*, the, 99a, b

Carroll (Mitchell), on Thucydides, Pausanias, and the Dionysius in Limnai, 325b, ff.

Carte Archéologique de l'Île de Délos (1893-94), Ardaillon-Convert's, noticed, 89b

Carthage, discoveries at, 379b

Casanova on the cordax, 399a

Catalogue of British Museum Greek Coins: Hill's 'Greek Coins of Cyprus,' noticed, 470 f.

Catalogue of British Museum Terracottas, Walters', noticed, 84 f.

Catullus, xxv., 5, note on, 59a, b
 Ellis' text of ['Scriptorum Classicorum Bibliotheca Oxoniensis'], noticed, 121 ff.
 MSS. of, 121a, b

Ceos, excavations in, 90a

Cerberus, the Dog of Hades, Bloomfield's, noticed, 412a, b

Chroust's *Monumenta Palaeographica*: Denkmäler der Schreibkunst des Mittelalters, parts xiii.-xvi., noticed, 180 ff.

Cicero and the battle of 'Pharsalus,' 257b
 and the *clausula*, 164 ff.
Div. in Cae. 1, note on, 70a, b
 25, note on, 160a
In Verr. II. i. 149, notes on, 160a, b, 305a

Clark (Albert C.), notice of Zieliński's *Das Clausesetz in Cicero's Reden*, 164 ff.

Classical Association of England and Wales, 1 ff.
 Birmingham and Midlands Branch of, 335b
 Committee on Latin orthography, 6 f., 95ff.
 Manchester and District Branch of, 287 ff.
 Presidential Address to—on Classical Studies, 3 ff.

Classical Association of Scotland, Proceedings of the, 72a, b
 of the Middle West and South in America, 335b

Classical Philology, Harvard Studies in (vol. xv.), noticed, 182 f.

Classical Studies—a Presidential Address by the Earl of Halsbury, 3 ff.

Claudius Gothicus and reliefs of the Arch of Constantine and in the Villa Medici, 184a
clausula, the Ciceronian, 164 ff.
 definition of, 166a, b
 forms of, 166b, ff.
 how it affects orthography and prosody, 170a
 textual criticism, 170 f.
 the higher criticism, 171b, f.

Kλείτων=Polykleitos, 323 ff.

codex Bushidianus of A. Gellius, the lost, 66a, b
 coin from Methana, 282b
 coin-find at Croydon, 332b
 at Nanterre, 91b
 at Panticapaeum, 379a
 in Egypt, 474b
 in Scotland, 332b
 coin-portraits of Roman Emperors of third and fourth centuries, 281a
 coins, acquisition of Greek by British Museum in 1903, 139a, b
 attributed to Parthia, 474a
 of Andragoras, *ib.*
 of Augustus with the letters CA on rev., 91b
 of Carausius, 332b
 of Claudiconium, 414a
 of Cyprus, 470 f.
 of the Scleucids, 281b

Cole (Charles N.), note on Lucretius v. 43 *sq.*, 205 f.

Colle di S. Stefano, villa at the, 236a

Collignon's *Lysippe* ('Les Grands Artistes'), noticed, 468b, f.

Colonia Iconiensium, 413 ff.
 inscription in, 414a, b

Comments and Communiques, 143a, b, 191a, b, 335a, b, 431a, b

Commentorium of Orientius, Ellis', noticed, 126 ff.

Companion to Greek Studies, Whibley's, noticed, 459 ff.

'conative' imperative, the, 27a, 31b
 constructive imagination, the art of, 310 f.

Convert-Ardaillon's *Carte Archéologique de l'Île de Délos* (1893-94), noticed, 89b

Conway (R. S.) Report of the Manchester and District Branch of the Classical Association, 287 ff.

Cook (Arthur Bernard), on the ancient Greek triremes, 371 ff. (see also 376 f., 466a, b)

cordax, the use of a rope in the, 399 f.

Corelli (E. C.), note on Juvenal i. 144, 305b

Corinth, excavations in (1904), 189b

Corneto Tarquinia, discovery of small chamber tomb at, 471b

Corpus Poetarum Latinorum (fasc. iv.), noticed, 172 ff.
 (fasc. v.) and Housman's *Juvenal*, noticed, 462 ff.

CORRESPONDENCE, 70a, b, 229a, b, 466a, b

Corrigenda, 190a, b, 286, 334

Cos and Miletus, bronze coin of Antoninus Pius at, 139b

Couches and Beds of the Greeks, Etruscans, and Romans, Ransom's, noticed, 280a, b

Cowley (A. E.), on traces of an early Mediterranean race [a paper read before the Oxford Philological Society], 71b

Creophylus' (?) poem on the fall of Oechalia, reconstruction of, 380b

Cretan and Melian scripts, 80b, 187b
 θτι=θτια, 247a, b

critical marks in ancient scholia, 198a, b

Croydon, find of Roman coins at, 332^b
Cruickshank (A. H.), notice of Sandys' ed. of
 Euripides, *Bacchae*, 118 f.
 Cyzicene coinage and Athens, 333a
 mint-marks, 333a, b

D.

Danish excavations at Lindos, 187b, f.
Das Athener Nationalmuseum, Svoronos', noticed, 469b, f.
Das Clauselgesetz in Cicero's Reden, Zielinski's, noticed, 164 ff.
Das Marmor Parium, Jacoby's, noticed, 287 ff.
 date of Aristophanes' birth, 153 ff.
 the *Pax*, 436a, b
 the *Plutus*, 226a
 of the Tropaeum Traiani, 87b
 of the Venus (or Amphitrite) of Melos, 139a
 of Theognis, 321a
 datives like πόθεσται, origin and dialectic scope of, 247b, ff.
De causis continentibus libellus, Kalbfleisch's ed. of Galen's, noticed, 59 f.
Déchel-tte's Les Vases céramiques ornés de la Gaule Romaine, noticed, 184 ff.
 Deecke-Müller's *Etrusker*, forthcoming transl. of, 70a, b.
 De la Ville de Mirmont's *La Jeunesse d'Ovide*, noticed, 277b, f.
 Delos, excavations in, 236b, f.
 λέπον of Dionysos in, 236b
 inscriptions in, 237b
 map of, 89b
 Delphi, silver coins of, 139b
 Demosthenes and Dio Cassius (38, 36-46), 102 ff.
 and his nickname ἄρφας, 250 f.
 fourth *Philippe* of, 475a
 Longinus on the rhythm of, 254 ff.
 Demosthenica III. (H. Richards), 200 ff.
Derniers travaux sur Saint Orens (Les), Guérard's, noticed, 126 ff.
 Dill's *Roman Society from Nero to Marcus Aurelius*, noticed, 131 ff.
 Diocassarea, coin of, 139b
 Dio Cassius (38, 36-46) and Demosthenes, 102 ff.
 Dio Chrysostom, text of the Εὐβουλός of, 347a, b
 Διορυτός ἡ Αργιτίου περὶ Εὖβουλος (De Sublimitate Libellus), Vahlen's ed. of Otto Jahn's, noticed, 458 f.
 Dionysium in Limnis, Thucydides, Pausanias, and the, 325b, ff.
 Dionysius of Halicarnassus, 252 ff.
 his estimate of Isaeus, 305b
 Dittenberger's *Orientis Graeci Inscriptiones Selectae* (Supplementum), noticed, 136 f.
 Dolonias in epic poetry, place of the, 192 ff., 432 ff.
 parades other parts of the *Iliad*, 194b, 195a, 196a
 the Scholia on, 196b, f.
 vase-representations of, 196b
Douris et les Peintres de Vases Grecs, Pottier's, noticed, 377b, f.
Downes (W. E. D.), on the use of a rope in the *cordax*, 399 f.
Dunn (G.), Greek Alcaic rendering of 'Go fetch to me a pint o' wine,' 136b
Dyer (L.), on the Olympian treasures and treasures in general [a paper read before the Oxford Philological Society], 322a, b

E.

Earle (Mortimer Lamson), note on Homer, *Il.* i. 418, 241a, b (see also 147a, b, 289 f.)
 notes on Seneca, *Apocolocyntosis*, 303a, b (see also 303 f.)
 on Demosthenes' nickname ἄρφας, 250 f.
 Earle's *The Medea of Euripides*, noticed, 360 ff.
 treatment of conjectural readings, *ib.*
EDITORIAL AND GENERAL, 1 ff., 95 ff., 143a, b, 191a, b, 287 ff., 335a, b, 431a, b
 Edmonds-Austen's *The Characters of Theophrastus*, noticed, 227 f.
 Elean accus. plur. in -αις, -αιη, -αιη, 245 f.
Elliott (R. T.), on the restoration of the text of Aristophanes [a paper read before the Oxford Philological Society], 71a, b
 Ellis' *Catulli Carmina*, noticed, 121 ff.
The Communitarium of Orientius: a Lecture, noticed, 126 ff.
Elmer (H. C.), on some faults in our Latin dictionaries, 112 ff.
Elmore (J.), note on Aristophanes, *Peace* 990, 436 f. (see also 437 f.)
 note on Horace, *Sat.* I. vi. 126, 400 f.
 emendations of Silius Italicus, 358a, b
 enclitic plural forms of first two personal pronouns, 366b
 Enneakrunos and Kallirhoe, 472b, f.
 Ephesus, excavation of library at, 378b, f.
 epic poetry and the Doloneia, 192 ff., 432 ff.
 Epictetus, notes on, 106 ff.
 'Es stehen unbeweglich' (Heine), Greek elegiac rendering of, 322a, b
Essai sur la Composition des Comédies d'Aristophane, Mazon's, noticed, 226 f.
 ἐτέ in Old Comedy, 435 f.
 Etymologien (Allen), 256 f.
 Euboea, coin of, 139b
 Εὐβουλός of Dio Chrysostom, notes on text of, 347a, b
 Eupolis and Aristophanes, 154b
 Euripides, *Alc.* 16, note on, 13 f.
 119 sqq., 130 sq., note on, 97 f.
 as a folk-drama, 98 f.
Bacchae, Sandys' ed. of, noticed, 118 f.
 two passages in the, 434 f.
Medea, 714 sq., note on, 12 f.
 Earle's ed. of, noticed, 360 ff.
Or. (503 sqq.), note on, 58a, b
 shorter selection of the plays, 11 f.
 was the *Bacchae* included? *ib.*
 Eusebius, *Onomastikon*, Klostermann's, noticed, 61 f.
Theophania, Gressmann's transl. of, noticed, 62 f.
 position of in the author's works, 62a
 Syriac version of, 62a, b
Evans (Arthur J.), on the linear script of Knossos, 187b (see also 80a, b)
Eve (H. W.), note on Horace, *Epp.* I. v. 1, 59b
 excavations in Alexandria, 379b
 Aphrodisias (Caria), 236a, b
 Arcadia (Mt. Lycaeus), 280b, f.
 Athens, 89b, f.
 Beresanj Island, 379a, b
 Caerwent, 380a, b
 Cagliari (Sardinia), 471b
 Carthage, 379b
 Ceos, 90a
 Corinth, 189b
 Delos, 236b, f.
 Ephesos, 378b, f.
 Ferento, 471a
 Ithaca, 90a
 Kos, 330b, f.
 'Melandra Castle,' 288b

excavations in Alexandria—*continued.*

Miletos, 379a
 Oxyrhynchus and Eshmunain, 379b
 Palaiastro, 472b
 Pantepacum, 379a
 Phylakopí (Melos), 79b, ff. (see also 190a, b)
 Pisticci (Lucania), 331a, b
 Pola and district (Istria), 90b
 Pompeii, 471b, f.
 Praeneste, *ib.*
 Rava Rosia (near Norba), 330a, b
 Rhodes (Lindos), 187b, f.
 Rome, 74 ff., 188a, b, 237b, 328 ff.
 Staniza (Kuban district), 379a
 Tiryns, 378b
 Tunis, 90a, b
 Volo (Thessaly), 378b
Exultum Trias, Leopold's, noticed, 321a, b

F.

faults in our Latin dictionaries, 112 ff.
 Ferento, Etruscan chamber tombs at, 471a
 Festus and Paulus Diaconus on the Septimontium, 232b
 figurative expressions, treatment of in Latin dictionaries, 114 f., 116a
Five Odes of Pindar, Paton's transl. of, noticed, 411a, b
Florilegium Tironis Graecum, Burrows-Walters', noticed, 270a, b
 folk-dramas and the Alcestis, 98 f.
Fowler (W. Warde), on the new fragment of the so-called 'Laudatio Turiae' (*C.I.L.* vi. 1527), 261 ff.
 fragment of the 'Laudatio Turiae,' newly-discovered, *ib.*
 French School, excavations in Delos by the, 236b, f.
French-Latin Dictionary, Goelzer's, noticed, 134 f.
fulcra of ancient couches, 280a, b
 Furtwängler's view of Ageladas and Stephanos, 234b, f. (see *J.H.S.* xxiv. 129 *sqq.*)

G.

Galen, de causis continentibus libellus, Kalbfleisch's ed. of Nicolas of Reggio's transl. of, noticed, 59 ff.
 MSS. of, 60a, b
Gardner (E. A.), notice of Helbig's *Les innéis Athéniens*, 88b
Gardner (P.), notice of Blinkenberg's *Archäologische Studien*, 138a, b
 notice of Studnicka's *Tropaeum Traiani*, 87 f.
 Gardner's (P.) *A Grammar of Greek Art*, noticed, 467 f.
 Gardthausen's *Augustus und seine Zeit*, noticed, 179 f.
Garrod (H. W.), on the Messianic character of the Fourth Eclogue, 37 f.
 some emendations of Silius Italicus, 358a, b
 Gauckler's *La Mosquée Antique*, noticed, 89a, b
 Gaulish pottery, chief periods and centres of, 185a
 figure-subjects and potters' stamps on, 186a
Gavin (Ethel), notice of Jones' *Teaching of Latin*, 278b, f.
 Gaye's *The Platonic Conception of Immortality and its Connexion with the Theory of Ideas*, noticed, 160 ff.
 Gellius (A.), *Noctes Atticae*, Hosius' ed. of, noticed, 65 f.
 German excavations in Kos, 330b, f.
 Tiryns, 378b

German indifference to English writers on Greek history, 129 ff.
 Giarratano's *C. Valeri Flacci Balbi Setini libri octo*, noticed, 273 ff.
 Gifford's *The Euthydemus of Plato*, noticed, 277a, b
 Gildersleeve (Prof.) and the *American Journal of Philology*, 191a
 gladiators, *infamia* of, 355b
 Glasgow, meeting at on Latin pronunciation reform, 431a
 Glaucon of Samos and Greek accentuation, 364b, f.
 'Globe' quoted, the, 359a, b
Glover (T. R.), notice of De la Ville de Mirmont's *La Jeunesse d'Uvide*, 277b, f.
 'Go, fetch to me a pint o' wine,' Greek Alcaic rendering of, 136a, b
 Goelzer's *Nouveau Dictionnaire Français-Latin*, noticed, 134 f.
 Goessler's *Leukas-Ithaka*, noticed, 89a
Goodrich (W. J.), Latin hexameter rendering from Milton, *Paradise Lost*, 279b
Gow (J.), notice of Goelzer's *French-Latin Dictionary*, 134 f.
 notice of Vogt-van Hoff's *Satiren des Horaz*, 124a, b
Grammar of Greek Art, P. Gardner's, noticed, 467 f.
 Greek accentuation (Vendryes), 363 ff.
 ancient and modern, 36a, b
 and Latin etymological dictionaries, prospective, 143b, 191b
 antiquities (Lipsius-Schömann), 308 f.
 (Whibley), 459 ff.
 armour, 461b
 art (P. Gardner), 467 f.
 dialects (Buck), 242 ff.
 history (Beloch), 163a, b
 (Busolt), 128 ff.
 idealism a social factor, 467b, 469a
 imperative (St. John xx. 17), 229a, b
 inscriptions (Dittenberger), 136 f.
 κίγχαν and Hebrew *kikkar*, 256a, b
 nomenclature, abbreviations in, 323b
 optative, a misinterpreted (Harry), 150 ff.
 perfect subjunctive, optative, and imperative (Harry), 347 ff.; (Sonnenschein), 439 f.
 prohibitions (Headlam W.), 30 ff.; (Naylor), 26 ff.
 triremes (Cook), 371 ff.; (Richardson), 376 f.; (Torr), 466a, b
 warfare as affected by economic relations, 72a, b
Green's The Odes and Carmen Sacculare of Horace, noticed, 63 ff.
Greene (Herbert W.), note on Virg. *Aen.* xi. 690, 39a, b
Greenidge (A. H. J.), Reports of the Proceedings of the Oxford Philological Society, 71 f., 230 f., 321 f.
 Greenidge's *History of Rome during the Later Republic and Early Principate* (vol. i.), noticed, 176 ff.
Greenwood (L. H. G.), suggestions on the Nicomachean Ethics, 14 ff.
 Gressmann's *Eusebius, Theophanie*, noticed, 62 f.
 Griechische Alterthümer, Lipsius - Schömann's, noticed, 308 f.
Grundy (G. B.), on the relation of economic factors to Greek warfare [paper read before the Oxford Philological Society], 72a, b
 Guérard's *Les derniers travaux sur Saint Orens*, noticed, 126 ff.
Gutch (Clement), notice of Walters' *Catalogue of British Museum Terracottas*, 84 f.

H.

Hadow (W. H.), some remarks on Aristotle's theory of *ἀκολασία* [a paper read before the Oxford Philological Society], 230a, b

Hale-Buck's *Latin Grammar*, noticed, 66 ff.

Hall (H. R.), notice of *Excavations at Phylakopi in Melos* [Supplementary Paper No. 4 of the Society for Promotion of Hellenic Studies], 79 ff. (see also 187b, 190a, b)

Halsbury (Earl of), on Classical Studies: Presidential Address to the Classical Association of England and Wales, 3 ff.

Harris' *The Tragedies of Seneca*, rendered into English verse, noticed, 124 f.

Harry (J. E.), on a misinterpreted Greek optative, 150 ff.

on the perfect subjunctive, optative, and imperative in Greek, 347 ff.

reply to the above, 439 f.

Harvard Lectures on Greek Subjects, Butcher's, noticed, 309 ff.

Harvard Studies in Classical Philology (vol. xv.), noticed, 182 f.

Haverfield (F.), note on Caesar, *De Bello Gallico*, v. 12, 206 f.

notes on Roman Britain, 57 f. (see also *Cl. Rev.* xviii. 398 f., 458 ff.)

notice of recent literature on Orientius, 126 ff.

Headlam (W.), Greek elegiac rendering of 'She dwelt among the untrodden ways,' 74b

illustrations of Pindar (II.), 148 ff.

on a marvellous pool, 439a, b

on *ἐρα* in Old Comedy, 435 f.

on Greek prohibitions, 30 ff. (see also 26 ff.)

on three passages in Aeschylus, 395 ff.

Hebrew *Charran* and Greek *καρά* (Hesych.), 396a
kikkar and Greek *κίγκαρ*, 256a, b

Heine, Greek elegiac rendering from, 322a, b

Helbig's *Les ἴτεις Athénies*, noticed, 88b

Hellenic Society, proposals of the Council, 191b

Hemme's *Was muss der Gebildete vom Griechischen wissen?* noticed, 321b

Hennings' *Homers Odyssee*, noticed, 359a, b

Henry (R. M.), on the place of the Doloneia in epic poetry, 192 ff. (see also 432 ff.)

on the use and origin of apostrophe in Homer, 7 ff. (see also 383 ff.)

Hercules Oetaeus, authorship of the, 40 ff.

analysis of, 45 ff.

anaphora in, 45b, 46a, 47b, 49a (n.), 51a, b

metrical phenomena in, 41a, 46a, 52a

parallels from other plays, 42 f.

theory of the problem, 48a

vocabulary of, 44 f.

Hermann's canon on Greek prohibitions, 30a, b

Herod and Pollio (Virg. *Eel.* iv.), 37a, b

Herodias, prohibitions in, 35b, f.

Herodotea (Richards), books i.-iii., 290 ff. ; iv.-ix., 340 ff.

Herodotus vi. 129 and a Buddhist birth story, 304 f.

Herwerden's (van) *Appendix Lexici Graeci Suppletorii et Dialectici*, noticed, 228b, f.

Hill (G. F.), notice of Collignon's *Lysippe* ('Les Grands Artistes' series), 468b, f.

notice of Perrot's *Praxitèle* ('Les Grands Artistes' series), ib.

on Greek *κίγκαρ* and Hebrew kikkar, 256a, b

Hill's *Coins of Cyprus* ('British Museum Coin Catalogues'), noticed, 470 f.

Hippolytus cult, Attic votive-relief of the, 138a

History of Greece, Beloch's, noticed, 163a, b

Busolt's, noticed, 128 ff.

History of Rome (vol. i.), Greenidge's, noticed, 176 ff.

Hoffs (van)-Vogt's *Satiren des Horaz*, noticed, 124a, b

Homer, apostrophe in, 7 ff., 383 ff.

Iliad i. 418, note on, 147a, b (see also 241a, b, 289 f.)

xiii.-xxiv., Leaf's edition of, noticed, 402 ff.

Odyssey, xxiv. 336 *sqq.*, criticism of, 144 ff. (see also 336 ff.)

place and time of, 239 ff.

from the geographical standpoint, 240a, b

from the linguistic standpoint, 239 ff.

the Doloneia in, 192 ff., 432 ff.

unscientific criticism of, 433b, f.

Homeric Hymns, Allen-Sikes', noticed, 117 f.

Homeric Ithaka, site of the, 89a, 240b, f.

tradition, the, 140a

Homers Odyssee, Hennings', noticed, 359a, b

Horace, A.P. 125 *sqq.* and 240 *sqq.*, note on, 39 f. (see also *Cl. Rev.* xviii. 441 f.)

codex Blandinensis of, 140b

Epode xv., the zeugma in, 215 ff.

xv. 5 and Seneca, *Herc. Oet.* 335 *sqq.*, note on, 217 f.

Epp. I. v. 1, note on, 59b

Gow's text and Conington's transl. of, noticed, 411b

influence of on English literature, 63a

legal phraseology in, 40b

Odes and *Carmen Saeculare*, Green's transl. of, noticed, 63 ff.

Pseudacron Scholia on, 69b, f.

Sat. I. vi. 126, note on, 400 f.

Satires, Vogt-van Hoffs' transl. of, noticed, 124a, b

Horneffer's *Plato gegen Sokrates*, noticed, 69a, b

Hosius' *A. Gelli Noctium Atticarum libri xx.* (post Martinum Hertz), noticed, 65 f.

Housman (A. E.), note on Virgil, *Aen.* iv. 225, 260 f.

notice of Butler's ed. of Propertius, 317 ff.

notice of Ellis' *Catulli Carmina*, 121 ff.

Housman's *D. Iunii Juvenalis Saturae*, noticed, 464 ff.

hypokoristika in Greek nomenclature, 323b

I, J.

Jackson (Henry), on Aristotle, *Nicom. Eth.* vi. 1 (1139a 3-6), 299 f. (see also 14a)

Jackson (John), Greek elegiac rendering from Heine, 322b

Jacoby's *Das Marmor Parium*, noticed, 267 ff.

Jahn's (Otto) *Longinus, de Sublimitate*, Vahlen's 3rd ed. of, noticed, 458 f.

Janke's *Auf Alexanders des Grossen Pfaden*, noticed, 89a

Janus as a sun-god (?), 234a

Iconium of Provincia Galatia, 415 f.

inscription at, 416a, b

ictus and accent in old Latin poetry, 315 f.

Ides of March, the, 300b

Jebb's *The Tragedies of Sophocles* (translated into English prose), noticed, 410b, f.

Jesi (near Ancona), discovery of MS. of Tacitus, *Agricola* at, 191b

illegitimacy and citizenship at Athens, 307b

illustrations of Pindar (II.), 148 ff.

imperative in St. John xx. 17, 229a, b

Index Isocrateus, Preuss', noticed, 410a, b

inscriptions at Ariandos, 370b

Caerwent, 380a, b

Colonia Iconium, 414a, b

Delos, 237b

inscriptions at Ariandos—*continued*.
 Iconium (Provincia Galatia), 416a, b
 Kos, 331a
 Laodiceia, 369 f.
 Limnai (Pisidian Antioch), 417a, b
 Lindos, 187b, f.
 Lycaeus (Mt.), 281a
 Rhodes, *ib.*
 Rome, 188a, b, 329 f.
 Siphnos, 332b, f.
 Sizma, 367 ff.
 of the Xenoi Tekmoreioi, 419 ff.
 interchange of contiguous terminations, 292a
 John (St.) xx, 17, imperative in, 229a, b
 Jones' *The Teaching of Latin*, noticed, 278b, f.
 Ireland, the invasion of (?), 58b
 Isaacus, Wyse's ed. of, noticed, 255 ff.
 Dionysius' estimate of insisted upon, 305b, ff.
 marriage-laws and, 307a, b
 MSS. of, 305a, b
 Solon's testamentary law and, 306 f.
 Isis and Mithra, worship of, 133b
 Italian Government, excavations near Norba authorized by the, 330a, b
 Ithaca, excavations at, 90a
 Julian, notes on, 156 ff.
 Jupiter Stator, temple of, 75a, b
 Juvenal i, 144, note on, 305b
 and Persius, the Montpellier manuscripts of, 218 ff.
 Housman's ed. of, noticed, 464 f.
 MSS. of, 463b, ff.

K.

Kaballa and the castle of Dakalias, 413a
 Kalbfleisch's ed. of Nicolas of Reggio's transl. of Galen, *De causis continentibus libellus*, noticed, 59 ff.
 κάθαρος in Aristotle's definition of tragedy, the idea of, 321b, f.
 Keller's *Pseudacronis Scholia in Horatium Vetus*, noticed, 69b, f.
 Kent (Roland G.), on the date of Aristophanes' birth, 153 ff.
 Kenyon (F. G.), notice of Chroust's *Monumenta Palaeographica* xiii.—xvi., 180 ff.
 Kenyon's *Evidence of Greek Papyri with regard to Textual Criticism* [Proceedings of the British Academy], 335a
 Keraunos, traces of a god, 140b
 King's *Myths from Pindar*, noticed, 269 f.
 Κλείτων=Πολύκλειτος, 323 ff.
 Klostermann's *Eusebius, Onomastikon*, noticed, 61 f.
 Knossos, linear script of, 187b (see also 80a, b)
 the palace of, 472a
 Kos, excavations on, 330b, f.
 Kronenberg (A. J.), notes on Marcus Aurelius, 301 ff. (see also 18 ff.).
 κύπιος of the woman at Athens and elsewhere, 231a, b

L.

La Jeunesse d'Ovide, De la Ville de Mirmont's, noticed, 277b, f.
La Mosaique Antique, Gauckler's, noticed, 89a, b
La Via Salaria nel Circondario di Ascoli Piceno, Persichetti's, noticed, 89b
Iaonicum at Delos, 236b
 Laing (G. J.), notice of Platner's *Ancient Rome*, 232 ff.
 Lambinus and the codex Tarnebi of Plautus, 312a (n.)

Lang (A.), on the Doloneia, 432 ff. (see also 192 ff.)
 Laodiceia Katakekaumene, inscriptions from, 369 f.
 officials at, *ib.*
lapis niger, the, 233a, b
 Lares, temple of the, 75 f., 328a
 Latin and Greek etymological dictionaries, prospective, 143b, 191b
 syntax, supposed parallelism in, 348b
 dictionaries, some faults in, 112 ff.
 grammar (Hale-Buck), 66 ff.
 orthography, 6 f., 95 ff.
 of proper names, 97a, b
 pronunciation, reform of, 431a, b
 texts, spelling and printing of, 95 ff.
 words of doubtful orthography, 66 f.

Laudatio Turiae, new fragment of the so-called, 261 ff.
Laute und Formen der Magnetischen Inschriften, Nachmann's, noticed, 278a, b
 Leaf's *The Iliad*, vol. 2 (second ed.), noticed, 402 ff.
 Leeuwen's (van) *Aristophanis Plutus*, noticed, 225 ff.
 Legion II. Aduitrix in Scotland (?), 57 b
 Leopold's *Eululum Trias sive De Cicerone Ovidio Seneca exilium*, noticed, 321a, b
 'Les Grands Artistes' series—(1) *Praxitèle*, (2) *Lysippe*, noticed, 468b, f.
Les îles Athénienes, Helbig's, noticed, 88b
 Lesbian εἰκόταρος=εἰκόταρος, 242 ff.
Leukas-Ithaka, Goessler's, noticed, 89 a
 Lindos, excavations at, 187b, f.
 Lindsay (W. M.), notice of Hosius' text of A. Gellius, 65 f.
 notice of Housman's ed. of Juvenal, 464 f.
 notice of Keller's *Pseudacronis Scholia in Horatium Vetus*, 69b, f.
 notice of Marx' ed. of Lucilius, 271 f.
 notice of the *Corpus Poetarum Latinorum* (fasc. v.), 462 ff.
 Plautina, 109 ff.
 Lindsay's *Ancient Editions of Plautus*, noticed, 311 ff.
 T. Macci Plauti *Comociae* (vol. i.), noticed, *ib.*
 Lindum (Lincoln), establishment of a *colonia* at, 57a, b
 linear script of Knossos, 187b (see also 80a, b)
 Lipsius' ed. of Schömann's *Griechische Alterthümer*, noticed, 308 f.
 literary association and the disregard of it in
 'Longinus,' 202 ff.
 compliments, two, 10 f.
 forgeries in ancient literature, alleged, 390a
 property as viewed by ancient writers, 389b
 Lobban (W.), Report of the Proceedings of the Classical Association of Scotland, 72a, b
 Loiseau's *Tacite. Les Annales* (Traduction nouvelle), noticed, 126a, b
 Longinus, *de Sublimitate*, Vahlen's 3rd ed. of Otto Jahn's, noticed, 458 f.
 disregard of literary association in, 202 ff.
 on the rhythm of Demosthenes, 254 ff.
 'Look not thou on beauty's charming' (Scott), Latin elegiac rendering of, 74a, b
 Lucan i. 121 *sqq.*, ii. 665 *sqq.*, notes on, 112a, b
 and the nomenclature of Pharsalia, 258b
 Lucian, prohibitions in, 34 f.
 Lucilius 1154 *sq.* (ed. Marx), note on, 402a, b
 Marx' ed. of, noticed, 271 f.
 reconstruction of the life of, 271a, b
 Valerius Cato and, 271b
 Lucretius v. 43 *sqq.*, note on, 205 f.
 Lucretius Vespolio (Q.) and the so-called *Laudatio Turiae*, 265 f.

Lycaeus (Mt.), excavations on, 280b, f.
inscription on, 281a
the *τέμενος* on, *ib.*

Lycaonian and Phrygian notes, 367 ff., 413 ff.

M.

Macdonald (G.), notice of Hill's *Greek Coins of Cyprus*, 470 f.

Mackail (J. W.), note on Aeschylus, *Ag.* 1060 *sq.*, 197a, *b*
notice of Butcher's *Harvard Lectures on Greek Subjects*, 309 ff.

Manchester and District Branch of the Classical Association, 287 ff.

Merchant's *Xenophontis Opera Omnia* (vol. iii. *Expeditione Cyri*), noticed, 277a

Marmor Parium, Jacoby's, noticed, 267 ff.

marriage laws at Athens, 307a, *b*

Marshall (F. H.), Monthly Record, 89b, f., 187b, f., 236 f., 280b, f., 330b, f., 378b, ff., 471 f.
notice of Ranson's *Studies in Ancient Furniture*, 280a, *b*

Martial, MSS. of, 463a, *b*
marvellous pool, a, 439a, *b*

Marx' *C. Lucitii Carminum Reliquiae*, noticed, 271 f.

Mayor (John E. B.), note on Lucilius 1154 *sq.* (ed. Marx), 402a, *b*
remainder of Prof. Buecheler's Jubilee, 466a, *b*

Mazon's *Aristophane. La Paix*, noticed, 226 f.

Essai sur la Composition des Comédies d'Aristophane, noticed, *ib.*

McKinlay (Arthur Patch), note on Euripides, *Ale.* 119 *sqq.*, 130 *sq.*, 97 f.

μη̄ prohibitive in the Tragedians tabulated, 31a
with aor. subj., colloquial use of, 31b, 35a

Mediterranean race, traces of an early, 71b

'Melandra Castle,' excavations at, 288b

Melos and the obsidian trade, 83a

Messianic character of the Fourth *Ecclogue*, 37 f.

Methana (Argolis) identified with Arsinoe, 282a, *b*

Miletopolis (Mysia), bronze coin of, 139b

Miletos, excavations at, 379a

Milton, *Lycidas* 70, a reminiscence of Pindar, 150a, *b*
Paradise Lost (conclusion), Latin hexameter rendering from, 279a, *b*

'Minoan' and 'Mycenaean' cultures, the, 82a, *b*

Mirebeau, the tiles of, 57b, *f.*

misinterpreted Greek optative, a, 150 ff.

modal auxiliaries in Shakespeare, 151a, *b*

Modern Greek as a help for Old Greek, 36a, *b*

Monro (D. B.), on the place and time of Homer, 239 ff.
personality of, 335b

Monte Circeo, 235b, *f.*

MONTHLY RECORD, 89b, f., 187b, f., 236 f., 280b, f., 330b, f., 378b, ff., 471 f.

Montpellier manuscripts of Persius and Juvenal, 218 ff.

MS. No. 125 (Pithecanus), description of, 218 f.
diphthongs in, 220a
letter confusion in, 220a, *b*
punctuation of, 219b, *f.*

readings of, 221b, *f.*

spellings in, 220b

transpositions in, *ib.*

word-division in, 220a

MS. No. 212 (of Persius), description of, 220b, f.
readings of, 223a, *b*
subscriptio and glosses of, 465b (n.)

Monumenta Palaeographica xiii-xvi., Chrout's, noticed, 180 ff.

Moore (Clifford Herschel), note on Euripides, *Med.* 714 *sq.*, 12 f.

on the shorter selection of Euripides' plays, 11 f.

MSS. of Aristophanes, 71a

Catullus, 121a, *b*

Galen, 60a, *b*

Isaeus, 305a, *b*

Juvenal, 463b, ff.

Martial, 463a, *b*

Persius and Juvenal, Montpellier, 218 ff.

Plato, 99 f., 296 ff.

Valerius Flaccus, 273b, 275a, *b*

Xenophon, 277a

Müller-Deecke's *Etrusker*, forthcoming transl. of, 70a, *b*

Mulvany (C. M.), on Hdt. vi. 129 and a Buddhist birth story, 304 f.

on the Ides of March, 305b

Munro (H. A. J., the late) and Prof. Marx, 402a, *b*

Munro (J. A. R.), notice of Jacoby's *Das Marmor Parium*, 267 ff.

'Mycenaean' and 'Minoan' cultures, the, 82a, *b* (cf. 462a, *b*)

civilization and Cretan pottery, 461a

palace at Nippur, 189a, *b*

relics in the British Museum, 188b

Myths from Pindar, King's, noticed, 269 f.

Myths of Plato, Stewart's, noticed, 449 ff.

N.

Nachmanson's *Laute und Formen der Magnetischen Inschriften*, noticed, 278a, *b*

Nanterre, coin-find at, 91b

Naylor (H. Darnley), on Greek prohibitions, 26 ff. (see also 30 ff.)

new acquisition of the British Museum, 188 b fragment of the so-called 'Laudatio Turiae,' 261 ff.

Nicklin (T.), notice of Sharpley's ed. of Aristophanes, *Pax*, 447 ff.

notice of Wyse's *Speeches of Isaeus*, 305 f.

nickname of Demosthenes (*ἀργύρας*), 250 f.

Nicolas of Reggio, 60a, *b*

Norwood (G.), on two passages in the *Bacchae*, 434 f.

NOTES, 58 f., 304 f.

Notes on Aristotle, *Nic. Eth.*, 14 ff. (see also 299 f.)

on certain forms of the Greek dialects, 242 ff.

on Demosthenes (III.), 200 ff.

on Dio Chrysostom, 347a, *b*

on Dionysius of Halicarnassus, 252 ff.

on Epictetus, 106 ff.

on Euripides, *Bacchae*, 434 f.

on Herodotus i.-iii., 290 ff.; iv.-ix., 340 ff.

on Julian, 156 ff.

on Lucan, 112a, *b*

on Marcus Aurelius, 18 ff., 301 ff.

on Origen, *contra Celsum* I., 109a, *b*

on Phrygia and Lycaonia, 367 ff., 413 ff.

on Plato, 99 ff., 296 ff.

on Roman Britain, 57 f.

on Seneca, *Apocolocyntosis*, 303 f. (see also 303a, *b*)

on the *Verrines*, 160a, *b*

on Theognis, 386 f.

Nouveau Dictionnaire Français-Latin, Goelzer's, noticed, 134 f.

Nova Via, excavations in the, 76a, *b*

Numismatic Summaries, 91a, *b*, 139a, *b*, 281 f., 382b, f., 473b, f.

O.

Odes and Carmen Saeculare of Horace, Green's, noticed, 63 ff.

Old Comedy, *ērā* in, 435 f.

structure of the, 226b

Olympian treasures and treasures in general, the, 322a, b

Onomastikon of Eusebius, Klostermann's, noticed, 61 f.

opening sentence of the *Verrines*, the, 70a, b

optative, misinterpreted use of, 150 ff.

with *āv* (=imperat.), polite use of, 151a

oratio obliqua, elementary precaution in understanding tenses of, 442a, b

erroneous conception of, 446b

of Caesar, *repraesentatio temporum* in, 207 ff., 441 ff.

commands and prohibitions, 445a

deficiencies in the subjunctive tense-system, 444a

future perfect and future, *ib.*

MSS. discrepancies, 445b, f.

present and pluperfect subjunctive, 444b

primary tenses in climax or generalization, 443b

sequence after historic present and historic infinitive, 443a, b

uellet (-ent) and *uelit* (-int), 445a, b

Orientis Graeci Inscriptiones Selectae (Supplementum), Dittenberger's, noticed, 186 f.

Orientius, recent literature on, noticed, 126 ff.

the age of, 127a, b

Origen, *contra Celsum I.*, notes on, 109a, b

ORIGINAL CONTRIBUTIONS, 7 ff., 97 ff., 144 ff., 192 ff., 239 ff., 289 ff., 336 ff., 383 ff., 432 ff.

ōproθēpōn, etymology of, 256b, f.

Ostia, inscribed lead water-pipes at, 471b

Oswald's *The Use of the Prepositions in Apollonius Rhodius compared with their Use in Homer*, noticed, 452 ff.

Ovid's banishment, suggested cause of, 140b

early life, 277b, f.

Owen (S. G.), notice of the *Corpus Poetarum Latinorum* (fasc. iv.), 172 ff.

on the Montpellier manuscripts of Persius and Juvenal, 218 ff.

on the *tunica retiaria* (Juv. ii. 143 *sqq.*, viii. 199 *sqq.*, vi. Bodl. fr. 9 *sqq.*), 354 ff.

Oxford Classical Texts—

Catulli Carmina (Ellis), noticed, 121 ff.

T. Macci Plauti *Comœdiae*, vol. i. *Amphitruo—Mercator* (Lindsay), noticed, 311 ff.

Xenophonis Opera Omnia, vol. iii. *Expeditio Cyri* (Marchant), noticed, 277a

Oxford, meeting at on Latin pronunciation reform, 431b

Oxford Philological Society, Proceedings of, 71 f., 230 f., 321 f.

Oxyrhynchus and Eshmunein, papyri-finds at, 379b

P.

Palace of Knossos, the, 472a

Palaikastro, excavations at, 472b

Palazzo Torlonia, discoveries on the site of, 188a

Pallis (Alex.), on Modern Greek as a help for Old Greek, 36a, b

Panticapaeum, discovery of 'Gothic' objects and coins at, 379a

Parian Chronicle, Jacoby's, noticed, 267 ff.

chronology of, 269a, b

earlier interpretation of, 267b, f.

sources of, 269a

participial constr. to express action in the abstract, 400 f.

frequent in Horace, 400a, b

referable to any time, 401b

Paton's transl. of *Five Odes of Pindar*, noticed, 411a, b

Peace of Aristophanes, Sharpley's, noticed, 447 ff.

Pearson (A. G.), notice of von Arnim's *Stoicorum Veterum Fragmenta*, 454 ff.

perfect imperative, active and passive, 351b, f.

optative active, 351b, f.

participle combined with adjective, 351a

subjunctive, optative, and imperative in Greek, 347 ff., 439 f.

periphrastic perfect optative active, 352b; passive, 353a, b

subjunctive active, 351b; passive, 351a

Perrot's *Praxile* ('Les Grands Artistes'), noticed, 468b, f.

Persichetti's *La Via Salaria nel Circondario di Ascoli Piceno*, noticed, 89b

Persius and Juvenal, the Montpellier manuscripts of, 218 ff.

personal dative, 344b, f.

Pervigilium Veneris, authorship of, 224 f. (see also 304a, b)

Peterson (W.), note on Cic. *Div. in Caec.* 25, 160a

note on Cic. in *Verr.* II. i. 149 (Muell. p. 194.

36), 160a, b (see also 305a)

Petrowicz collection of Parthian coins, the, 474a

Pharsalia nostra, 257 ff.

significations of, 258 b, f.

site and nomenclature of, 258 f.

(Thessalia), 257b, 259b

Philoktetes-legend, the, 92b

phonetics as applied to Latin and Greek, 412a

Phrygian and Lycaonian notes, 367 ff., 413 ff.

Phrynicus, *Phoenissae*, and Aeschylus, 10b, f.

Phylakopí in Melos, excavations at, 79b, ff. (see also 190a, b)

Pindar, Bacchylides' complimentary reference to, 10a, b

illustrated by Milton, 150a, b

illustrations of (II.), 148 ff.

Paton's transl. of five *Pythian Odes*, noticed, 411a, b

Pisidian Antioch, the imperial estates round, 417 ff.

Pisticci (Lucania), painted vases from a tomb at, 331a, b

place of the Doloneia in epic poetry, 192 ff. (see also 432 ff.)

Platner's *The Topography and Monuments of Ancient Rome*, noticed, 232 ff.

Plato, *Critias*, MSS. of, 298 f.

Euthydemus, Gifford's ed. of, noticed, 277a, b

Plato gegen Sokrates, Horneffer's noticed, 69a, b

Phaedo, Williamson's ed. of, noticed, 119 ff.

Republika, 566 E, note on, 438 f.

MSS. of, 296 f.

Vind. F, superiority of as exemplified in the

Minos, 99 f.

Platonic Conception of Immortality, Gaye's, noticed, 160 ff.

dialogues, order of, 161a, b

ideas, 'earlier' and 'later' development of,

161a, 162a, b

use of quotation as criticized by Longinus,

202b, ff.

Platonic II. (Burnet), 99ff., III.; 296 ff.

Plato's beliefs in a personal God and immortality,

450 b, f.

myths, 449 ff.

Platt (Arthur), notes on Julian, 156 ff.

Plautina (Lindsay), 109 ff.

Plautus Ancient Editions of, Lindsay's, noticed, 311 ff.

Lindsay's text of ('*Scriptorum Classicorum Bibliotheca Oxoniensis*'), noticed, *ib.*

Ambrosian and Palatian recensions, 312 *b*, *f.*

asyndeton, 110 *a*

'*Fragmenta Senonensis*', 312 *a*

readings affected by metrical considerations, 315 *f.*

the symbol ω at close of plays, 111 *a*, *b*

Pliny, *Epp.* iii. 6, ix. 39, note on, 446 *f.*

method of in editing for publication, *ib.*

plural for singular in Latin prose, 284 *a*

Pneuma, doctrine of the, 60 *b*

Pola and district (Istria), excavations at, 90 *b*

Poème d'Orientis (Le), Bellanger's, noticed, 126 ff.

Pollio (Virg. *Ecl.* iv.) and Herod, 37 *a*, *b*

Jewish connexion of, 37 *b*

Polykleitos identical with Kleiton (Xen. *Mem.* iii. 10 *sqq.*), 323 *ff.*

relations with Athens (?), 324 *a*

Pompeian landscapes and Roman villas, 91 *a*

wall-paintings, execution of, 283 *a*

Pompeii, excavations at, 471 *b*, *f.*

Ponte Cavour, inscribed marble pedestal near the, 188 *b*

Populonia, discovery of two hydriae at, 471 *b*

Postgate (J. P.), note on Horace, *Epoche* xv. 5 and Seneca, *Herc. Oet.* 335 *sqq.*, 217 *f.*

notice of Bloomfield's *Cerberus, the Dog of Hades*, 412 *a*, *b*

notice of Jebb's *Tragedies of Sophocles* (transl. into English prose), 410 *b*, *f.*

notice of Paton's *Five Odes of Pindar*, 411 *a*, *b*

notice of Sweet's *Primer of Phonetics*, 411 *b*, *f.*

notice of Vendryes' *Traité d'Accentuation Grecque*, 363 *ff.*

on uncanny thirteen, 437 *f.* (see also 436 *f.*)

on two passages of Seneca, *Apocolocyntosis*, 305 *f.* (see also 303 *a*, *b*)

on yews and suicide (cp. Sil. Ital. iii. 329), 358 *f.*

Pharsalia nostra, 257 *f.*

supplement to Savundranayagam's *repraesentatio temporum* in the oratio obliqua of Caesar, 441 *f.* (see also 207 *ff.*)

Tibulliana, 213 *f.*

ed. of the *Corpus Poetarum Latinorum*: fasc. iv., noticed, 172 *ff.*; fasc. v., 462 *f.*

Postgate-Savundranayagam's repraesentatio temporum in the oratio obliqua of Caesar, 207 *ff.*

supplement to (Postgate), 441 *f.*

Pottery of Roman Gaul, Déchelette's, noticed, 184 *b*, *f.*

Pottier's *Douris et les Peintres de Vases Grecs*, noticed, 377 *b*, *f.*

Powell (J. U.), notes on Sophocles [a paper read before the Oxford Philological Society], 230 *a*

Praeneste, calendar of Verrius Flaccus at, 90 *b*

positions and adverbs, twofold combination of, 454 *a*, *b*

in Apollonius Rhodius and Homer, 452 *ff.*

in juxtaposition with distinct meanings, 97 *b*

omitted in recurrence of verbs, 349 *b* (and n.)

Presidential Address to the Classical Association of England and Wales (Earl of Halsbury), 3 *ff.*

Preuss' *Index Isocrateus*, noticed, 410 *a*, *b*

Prickard (A. O.), note on Horace, *Ars Poet.* 125 *sqq.* and 240 *sqq.*, 39 *f.*

Priene, the Athena-statue at, 333 *b*

Primer of Phonetics, Sweet's, noticed, 411 *b*, *f.*

Proceedings of the Classical Association of England and Wales, 1 *ff.*

of the Classical Association of Scotland, 72 *a*, *b*

of the Oxford Philological Society, 71 *f.*, 230 *f.*, 321 *f.*

Proconnesus, silver coin of, 139 *b*

prohibitions in Greek, 26 *ff.*, 30 *ff.*

pronunciation of ζ^1 , θ , ω , and the aspirate, 441 *a*, *b*

of Latin, reform in the, 431 *a*, *b*

Propertius, Butler's ed. of, noticed, 317 *ff.*

Prudentius, Ambrosian MS. of, 54 *f.*

collation of, 56 *a*, *b*

Pseudacronis Scholia in Horatium Veteriora, Kel ler's, noticed, 69 *b*, *f.*

Pylos and Sphaeraria, English discussion on and German indifference to, 129 *f.*

Q.

Quirk (R.), Latin lyric rendering of Campbell's 'To the Evening Star,' 231 *b*

R.

Rackham (H.), note on Cicero, *Verr.* II. i. 149, 305 *a* (see also 160 *a*, *b*)

notice of Spratt's ed. of Thucydides vi., 408 *ff.*

Ramorino (Prof.) and the recently-discovered MS. of Tacitus, *Agricola*, 191 *b*

Ramsay (W. M.), Lycaonian and Phrygian notes, 367 *ff.*, 413 *ff.*

Ransom's *Couches and Beds of the Greeks, Etruscans, and Romans*, noticed, 280 *a*, *b*

Raquettins (L.), *de auctore carminis Pervigilium Veneris inscripti*, 224 *f.* (see also 304 *a*, *b*)

Rava Roscia (near Norba), excavations at, 330 *a*, *b*

recent excavations in Rome, 74 *ff.*, 328 *ff.*

literature on Orientius, 126 *ff.*

works on Aristophanes, 225 *ff.*

Recherches sur Saint Orens, évêque d'Auch, Bel-langer's, noticed, 128 *ff.*

reform of Latin pronunciation, the, 431 *a*, *b*

Reid (J. S.), notice of Greenidge's *History of Rome*, (vol. i.), 176 *ff.*

Reinach's *The Story of Art throughout the Ages* (Simmonds' transl. of), noticed, 138 *b*, *f.*

REPORTS, 71 *f.*, 230 *f.*, 321 *f.*

repraesentatio temporum in the oratio obliqua of Caesar, 207 *ff.*, 441 *ff.*

REVIEWS, 59 *ff.*, 117 *ff.*, 160 *ff.*, 225 *ff.*, 267 *ff.*, 305 *ff.*, 359 *ff.*, 402 *ff.*, 447 *ff.*

Rhodes, excavations in, 186 *b*, *f.*

rhythymical prose, its exponents, critics, and modern writers on, 164 *f.*

Richards (Franklin T.), notice of Dill's *Roman Society*, 131 *f.*

notice of Gardthausen's *Augustus und seine Zeit*, 179 *f.*

notice of Loiseau's transl. of Tacitus, *Annals*, 126 *a*, *b*

notice of Summers' ed. of Tacitus, *Hist.* iii., 229 *a*, *b*

Richards (Herbert), notes on Demosthenes (III.), 200 *ff.*

notes on Dionysius of Halicarnassus, 252 *ff.*

notes on Epictetus, 106 *ff.*

notes on Herodotus i.-iii., 290 *ff.*; iv.-ix., 340 *ff.*

notes on Marcus Aurelius, 18 *ff.* (see also 301 *ff.*)

notice of Gifford's ed. of Plato, *Euthydemus*, 277 *a*, *b*

notice of *Harvard Studies in Classical Philology* (vol. xv.), 182 *f.*

notice of Marchant's text of Xenophon: vol. iii. *Expedition Cyri*, 277 *a*

¹ Not δ as printed in text.

Richards (Herbert)—continued.
 notice of Preuss' *Index Isocrateus*, 410a, b
 notice of some recent works on Aristophanes, 225 ff.
 notice of Stewart's *Myths of Plato*, 449 ff.

Richardson (Wigham), on the ancient Greek triremes, 376 f. (see also 371 ff., 466a, b)

Roberts (E. S.), notice of Dittenberger's *Greek Inscriptions* (Supplement), 136 f.

Roberts (W. Rhys), notice of Vahlens' third ed. of Otto Jahn's *Longinus, de Sublimitate*, 458f.

Roby (H. J.), on the imperative in St. John xx. 17, 229a, b

Rogers (B. B.), on the date of Aristophanes, *Pax*, 436a, b

Roman Britain, notes on, 57 f.
 elegy, development of, 140b

Roman Society, Dill's, noticed, 131 ff.

Rome, British School at, 79a, b, 183 f., 235b, f.
 excavations in, 74 ff., 188a, b, 237b, 328 ff.

Roscia Severiana, the 'Pervigilium Veneris' an *epithalamium* to, 224 f.

Rosstra and the tomb of Romulus, the, 77 f., 233a, b

Rouse (W. H. D.), notice of Allen-Sikes' *Homeric Hymns*, 117 f.
 notice of Hemme's *Was muss der Gebildete vom Griechischen wissen?* 321 b

notice of Lipsius-Schömann's *Griechische Alterthümer*, 308 f.

notice of Nachmann's *Laute und Formen der Magnetischen Inschriften*, 278a, b

notice of van Herwerden's *Appendix Lexicorum Graecorum Suppletorii et Dialectici*, 228b, f.

on Modern Greek as a help for Old Greek, 36b
 on the pronunciation of ζ , θ , o , and the aspirate, 441a, b

Rutilius Namatianus and his times, 127b

S.

Sabazius cult, 'votive hands' of the, 138a, b

Sandys' *The Bacchae of Euripides*, noticed, 118 f.

Sardinia, excavations in, 471b

Satires des Horaz, Vogt-van Hoff's, noticed, 124a, b

Savúndranáyagam (A. P.), on the *repräsentatio temporum* in the oratio obliqua of Caesar, 207 ff.
 supplement to (Postgate), 441 ff.

Schödorff's *Beiträge zur genaueren Kenntnis der attischen Gerichtssprache, aus den zehn Rednern*, noticed, 228a, b

Schömann's *Griechische Alterthümer*, Lipsius' ed. of, noticed, 308 f.

Scipio, assassination of (†), 179a

Scotland, find of Roman coins in, 332b

Scott's 'Look not thou on beauty's charming,' Latin elegiac rendering of, 74a, b

Seaton (R. C.), note on Homer, *Iliad* i. 418, 147a, b
 observations on, 241a, b
 rejoinder by writer, 289 f.

notice of Oswald's *Use of the Prepositions in Apollonius Rhodius compared with their Use in Homer*, 452 ff.

second pers. perf. pass. and midd. imperative, 354a, b

Seleucid coins, 281b

Seneca, *Apocolocyntosis*, notes on (Earle), 303a, b ; (Postgate), 303 f.
Herc. Oet. 335 sgg. and Horace, *Epoche* xv. 5, note on, 217 f.

Tragedies, Harris' transl. of, noticed, 124 f.

Septimontium, the 232b
 sestertius inscribed PALIKANVS, 91b

Seymour (T. D.), notice of Schodorff's *Contributions to Attic Juristic Terminology*, 228a, b

Shakespeare, modal auxiliaries in, 151a, b

Sharpley (H.), note on Aristophanes, *Eq.* 347, 58b, f.

Sharpley's *The Peace of Aristophanes*, noticed, 447 ff.

'She dwelt among the untrodden ways' (Wordsworth), Greek elegiac rendering of, 74a, b

Shorey (Paul), notes on Plato, *Rep.* 566 E., 438 f.
 note on Simplicius, *De Caelo* 476, 11 sgg., 205a, b

Short Notices (Archaeological), 89a, b, 378b
 shorter selection of Euripides' plays, 11 f.

Sidonius Apollinaris—was he the author of the *Pervigilium Veneris* ? 224 f., 304a, b

Sikes-Allen's *The Homeric Hymns*, noticed, 117 f.

Silius Italicus, some emendations of, 358a, b

Simmonds' transl. of Reinach's *Story of Art*, noticed, 138b, f.

Simplicius, *De Caelo* 476, 11 sgg., note on, 205a, b

Siphnos, fragmentary inscription from, 332b, f.

Sizma, inscriptions from, 367 ff.

Slater (D. A.), Latin elegiac rendering of 'Look not thou on beauty's charming,' 74b
 note on Catullus xxv. 5, 59a, b
 note on Virgil, *Aen.* vii. 695 sgg., 38a, b

Sligo (Marquis of), presentation of Mycenaean relics to the British Museum, 188b

Smiley (Charles N.), note on Euripides, *Ale.* 16, 13 f.

'So spake our mother Eve' (Milton), Latin hexameter rendering of, 279a, b

Solon, law of and will-making at Athens, 306 f.
 Tyrtaeus, and Minnernus, theories of interpolation from in Theognis, 337b, ff.

Sonnenschein (E. A.), notice of Hale-Buck's *Latin Grammar*, 66 ff.
 notice of Lindsay's *Ancient Editions of Plautus*, 311 ff.

notice of Lindsay's text of Plautus (vol. i.), *Amphitruo—Mercator*, *ib.*

on the perfect subjunctive, optative, and imperative in Greek, 439 f. (see also 347 ff.)

Sophocles, *Electra*, critical marks in the scholia on, 198a, b
 Jebb's prose translation of, noticed, 410b, f.
Niptra and the Telegony, 380b
 notes on, 230a

Souter (A.), on the opening sentence of the *Verrines*, 70a, b

Speeches of Isaeus, Wyse's, noticed, 305 ff.
 spelling and printing of Latin texts, 95 ff.
 of proper Latin names, 97a, b

Spiers (R. Phené), notice of Butler's *Architecture and other Arts*, 356, ff.

Spratt's *Thucydides*, Book vi., noticed, 408 ff.

Stanitz (Kuban district), excavations at, 379a

'Star that bringest home the bee' (Campbell), Latin lyric rendering of, 231a, b

Stefano Rotondo (S.), discoveries near the church of, 328b, ff.

Stevenson (R. L.), and Longinus' criticism of $\tauὸν ψυχόποιον$, 204b

Stewart's *Myths of Plato*, noticed, 449 ff.

St. Gall, MSS. in the library of, 181 f.

Stoffel (Baron), on the site of the battle of 'Pharsalus,' 258a, 259a

Stoicorum Veterum Fragmenta, von Arnim's, noticed, 454 ff.

Story of Art throughout the Ages, Simmond's transl. of Reinach's, noticed, 138b, f.

¹ Not δ as printed in text.

Strong (Herbert A.), announcement of transl. of Müller-Deecke's *Etrusker*, 70a, b

Studies in Ancient Furniture, Ransom's, noticed, 280a, b

Studnicka's *Tropaeum Traiani*, noticed, 87 f.

Suicide and yews, 358 f.

SUMMARIES OF PERIODICALS, 91 f., 140a, b, 189a, b, 237a, b, 282 ff., 332a, b, 380a, b

American Journal of Archaeology, 90b, f., 189a, b, 331b, f., 473b

American Journal of Philology, 140a, 237a, b

Annual of the British School at Athens, 472a, b

Archiv für lateinische Lexikographie, 284a, b

Bulletin international de Numismatique, 189b

Jahrbuch des deutschen archäologischen Instituts, 91a, 188b, f., 473a, b

Journal international d'Archéologie numismatique, 281b, f., 474b

Journal of Hellenic Studies, 90b, 331b

Journal of Philology, 140a

Mittheilungen des deutschen archäologischen Instituts (Athen. Abth.), 332a, b, 472b, f.

Mnemosyne, 140b, 283b, 380a, b

Neue Jahrbücher für das klassische Altertum, etc., 92b, 140a, b, 282b, f., 380b, 475a, b

Numismatic Chronicle, 91b, 139a, b, 332b, 473b, f.

Numismatische Zeitschrift [Vienna], 474b

Revue de Philologie, 237b, 380a

Revue numismatique, 91b, 281a, b, 474a

Rheinisches Museum für Philologie, 140b, 283a, b, 475a

Rivista italiana di Numismatica, 91a, b, 474a, b

Wochenschrift für klassische Philologie, 91 f., 189a, b, 282a, b, 332a, b, 475b, f.

Zeitschrift für Numismatik [Berlin], 332b, f.

Summers (W. C.), notice of Giarratano's ed. of Valerius Flaccus, 273 ff.

notice of Harris' transl. of Seneca's *Tragedies*, 124 f.

notice of Leopold's *Exulum Trias*, 321a, b

on the authorship of the *Hercules Oetaeus*, 40 ff.

Summers' *Cornelii Taciti Historiarum Liber* iii., noticed, 229a, b

Svoronos' *Das Athener Nationalmuseum, phototypische Wiedergabe seiner Schätze*, noticed, 469b, f.

Sweet on intonation, 364b, t.

Sweet's *Primer of Phonetics*, noticed, 411b, f.

Symbol (Ω) at the end of Plautus' and Terence's plays, 111a, b

T.

Tacitus, *Agricola* 46, note on, 267 a, b

discovery of MS. of at Jesi (near Ancona), 191b

Annals, Loiseau's transl. of, noticed, 126 a, b

Historiae iii.. Summers' ed. of, noticed, 229 a, b

Teaching of Latin, Jones', noticed, 278b, f.

Tekmor, the, 421 ff.

Terentianus Maurus, canon of, 165a, 166b

Terminus, the cult of, 234a

Theocritus i. 51, note on 251a, b

Theognis and his latest critics, notes on, 386 ff.

authenticity of Book ii., 392b, f.

birthplace of, 395a, b

date of, 321a, 391b, f.

external evidence for, 392a, b

list of quotations from various writers, 387a b

question of the morality of, 394a, b

theories on interpolations in, 387b, ff.

Theophania of Eusebius, Gressmann's ed. of, noticed, 62 f.

Thessalia = Pharsalia 258a, ff.

Theophrastus *Characters*, Edmonds-Austen's ed. of, noticed, 227 f.

thirteen, the number, 436 ff.

Thompson (F. E.), notice of P. Gardner's *Grammar of Greek Art*, 467 f.

thranite, thalamite, zygite, the terms, 375 f.

'Three jolly Post-boys,' rendered into Latin and Greek verse, 73a, b

three passages in Aeschylus, 395 ff.

Thucydides, Pausanias, and the Dionysium in Limnis, 325b, ff.

Spratt's ed. of Book vi., noticed, 408 ff.

Tibulliana (Postgate), 213 f.

Timaeus' use of quotation as criticized by Longinus, 203a, b

Tiryns, excavations at, 378b

Topography and Monuments of Ancient Rome, Platner's, noticed, 232 ff.

Torr (Cecil), on the ancient Greek triremes, 466 a, b (see also 371 ff., 376 f.)

Tragedies of Seneca, Harris' transl. of, noticed, 124f.

Tragedies of Sophocles, Jebb's prose transl. of, noticed 410 b, f.

Traité d'Accentuation Grecque, Vendryes', noticed, 363 ff.

'Treasury of Atreus,' relics from the in British Museum, 188b

tribunes, deposition of by the comitia, 178b

triremes, manipulation and model of Greek, 371 ff., 376 f. (see also 466a, b)

and Venetian triremes *a zenzile*, 374b

Bauer's views, 372a, b

Fincati's views, 374b

Tarn's views, 374 f.

three main theories about 371a, b

Tropaeum Traiani, Studnicka's, noticed, 87 f.

date of, 87b

style of reliefs, 88a

tunicis retiarii (Juv. ii. 143 sqq., viii. 199 sqq., vi. Bodl. fr. 9 sgg.), 354 ff.

Tunis, temple-find at, 90a, b

Turiae Laudatio, new fragment of the so-called 261 ff. two Anthologies from the Greek, noticed, 269 f.

literary compliments, 10 f.

notes on Lucan, 112a, b

notes on Seneca, *Apocolocyntosis*, 303 f. (see also 303a, b)

notes on the Verrines, 160a, b

passages in the *Bacchae*, 434 f.

Tyrrell (R. Y.), Latin and Greek verse renderings of 'Three jolly Post-boys,' 73a, b

U, V.

Vahlen's ed. of Otto Jahn's Longinus, *de Sublimitate*, noticed, 458 f.

Valerius Catullus and Lucilius, 271b

Valerius Flaccus, Giarratano's ed. of, noticed, 273 ff.

influence of on Statius, 274a, b

MSS. of, 273b, 275a, b

not the Flaccus of Martial, 273b

peculiar merits of, 276a, b

unfair estimate of, 276a

Valerius Maximus' account of Q. Lucretius Vespillo, 265a, b

van Buren: *see Buren (van)*

van Herwerden: *see Herwerden (van)*

van Hoff: *see Hoff (van)*

van Leeuwen: *see Leeuwen (van)*

Vatican and Lateran, reliefs in the, 184b

Velius Rufus, operations of, 57b, f.
 Velletri, fictile votive objects at, 471a, b
 Vendryes' *Traité d'Accentuation Grecque*, noticed, 363 ff.
 Venetian triremes of the middle ages and ancient Greek triremes, 374b
Verrall (A. W.), notice of Earle's ed. of Euripides, *Medea*, 360 ff.
 on literary association and the disregard of it in 'Longinus,' 202 ff.
 on Longinus on the rhythm of Demosthenes, 254 ff.
 Verrius Flaccus, calendar of at Praeneste, 90b
VERSIONS, 73 f., 136a, b, 231a, b, 279a, b, 322a, b
 Via Salaria, terracotta mural relief on the, 471a
 Villa Borghese, reliefs in the, 79a, b
 Medici, reliefs in the, 189a
Vince (J. H.), notice of Burrows-Walters' *Florilegium Tironis Graecum*, 270a, b
 notice of Edmonds-Austen's ed. of Theophrastus, *Characters*, 227 f.
 notice of King's *Myths from Pindar*, 269 f.
 Vind, F (Plato), superiority of, 99 f.
 Virgil, *Aen.* iv. 225, note on, 260 f.
 vii. 695 sq., note on, 38a, b
 xi. 690, note on, 39a, b
Eel. iv., Messianic character of, 37 f.
 Ugro-Finnic race on the Mediterranean, 71b
Viachos (N. P.), on Demosthenes and Dio Cassius (38, 36-46), 102 ff.
 Vogt-van Hoffs' *Satiren des Horaz*, noticed, 124a, b
 Voio (Thessaly), beehive tomb near, 378b
 von Arnim: *see* Arnim (von)
 'votive hands,' 138a, b
 uncanny 'thirteen,' 437 f. (*see also* 436 f.)
 use and origin of apostrophe in Homer, 7 ff., 383 ff.
 of a rope in the *cordax*, 399 f.
Use of the Prepositions in Apollonius Rhodius, Oswald's, noticed, 452 ff.

W.

Waldstein (Charles), on Prof. Furtwängler, Ageladas and Stephanos, 234b, f.
Walters (H. B.), Archaeological Summaries, 96b, f., 188b, f., 331b, f., 472 f.
 notice of Brueckner's *Anakalypteria*, 378b
 notice of Déchelette's *Poetry of Roman Gaul*, 184 ff.
 notice of Pottier's *Douris et les Peintres de Vases Grecs*, 377b, f.
 notice of Simmonds' transl. of Reinach's *Story of Art*, 138b, f.
 on a new acquisition of the British Museum, 188b
 short notices, 89a, b, 378b
 Walters' (H. B.) *Catalogue of the Terracottas in the Department of Greek and Roman Antiquities, British Museum*, noticed, 84 f.

Walters (W. C. F.), note on Tacitus, *Agr.* 46, 267a, b
 Walters (W. C. F.)-Burrows' *Florilegium Tironis Graecum*, noticed, 270a, b
Was muss der Gebildete vom Griechischen wissen?, Hemme's, noticed, 321b
 Weissenburg inscription, the, 58a, b
 Wernicke's law, 404a
Westermann (W. L.), on *Κλείταν = Πολύκλειτος*, 323 ff.
 Whibley's *A Companion to Greek Studies*, noticed, 119 ff.
 Williamson's *The Phaedo of Plato*, noticed, 119 ff.
 will-making at Athens, 306 f.
Wilson (J. Cook), on Homer, *Od.* xxiv. 336 sqq., 144 ff. (*see also* 336 ff.)
 on the idea of *κάθαρος* in Aristotle's definition of Tragedy [a paper read before the Oxford Philological Society], 321b, f.
Winstedt (E. O.), on the Ambrosian MS. of Prudentius, 59 ff.
 Wordsworth's 'She dwelt among the untrodden ways,' Greek elegiac rendering of, 74a, b
Works of Horace (Gow's text and Conington's transl.), noticed, 411b
Wröth (Warwick), Numismatic Summaries, 91a, b, 139a, b, 281 f., 332b, f., 473b, f.
 Wyse's *The Speeches of Isocrates, with Critical and Explanatory Notes*, noticed, 305 ff.

X.

Xeno Tekmoreioi, inscriptions of the, 419 ff.
 their chronology, 423 ff.
 economics, 428 f.
 purpose, 422 f.
 topography, 426 ff.
 Xenophon, Marchant's text of: vol. iii. *Expedition Cyrus* ['Scriptorum Classicorum Bibliotheca Oxoniensis'], noticed, 277a
 MSS. of, *ib.*
 use of quotation as criticized by Longinus, 203a, b

Y.

yews and suicide (cp. Sil. Ital. iii. 329), 358 f.
Young (Alex. Waugh), two notes on Lucan, 112a, b

Z

zeugma in Horace, *Epoche* xv. 5, 215 ff.
 its definition, 216a
 Zens Eurydemenos, 416b, f.
 Zielinski's *Das Clavesgesetz in Cicero's Reden*, noticed, 164 ff.
 views on the structure of the Old Comedy, 226 f.
 Zizima and the Zizimene Mother, 367 ff.

II.—INDEX LOCORUM.

A.

Aelian xiv. (16), 324a

Aeschylus:—

Ag. (114 *sqq.*), 250b; (544), 149b; (906), 27a; (919), 29b, 33b; (1060 *sqq.*), 197a, b
Choe. (288), 398a (n.); (829), 395 f.; (1057), 149a
Eum. (74 *sqq.*), 29b; (185), 396b, f.; (800), 29b, 33b
Prom. (257), 350b; (436, 566), 198a; (683), 28b; (833), 28a, 33b; (1096), 198a
fr. (179), 397b, f.; (180), 398a

Androcides (2, 24), 352a

Apollonius Rhodius:—

Argonautica i. (94), 453a; iii. (57), *ib.*; (117), 453b; iv. (409), 453a, b; (671), 453b; (986), 453a; (1005), 453b; (1206, 1687), 453a

Appian:—

Bell. Civ. ii. (75), 258a, 259b

Aristophanes:—

Ach. (23 *sqq.*), 475a; (91), 292a; (266), 436a; (646 *sqq.*), 155a; (832, 924, 1150), 71a
Av. (1350), 350b, 440b

Eq. (347), 58b, 59a; (541 *sqq.*), 153b, 154a; (600), 71a; (631), 199b, f.

Lysistr. (191), 71a

Nub. (510 Schol. on), 154a; (530 *sqq.*), 153a, b; (537 *sqq.*), 399b; (542 Schol. on), 400a; (553), 198a; (553 *sqq.*), 399b; (699 Schol. on), 283b

Pax (108, 125), 448a; (322 *sqq.*), 399a, b; (459 Schol. on), 380b; (834 *sqq.*), 227b; (874), 448a; (990), 436 f.; (187), 448a

Plut. (115, 119), 225a; (194), 436b; (267, 368, 631), 225b; (680), 353a; (727), 225b; (846), 436b; (891, 968, 1036), 225b; (1083), 437a; (1130), 225b; (1191), 203a (n.)

Ran. (25), 294a; (501 Schol. on), 153a; (1074 Schol. on), 375b

Thesm. (314), 292a

Vesp. (577), *ib.*; (1018), 154b

Aristotle:—

Aθ. Πολ. (42), 307b
Nic. Eth. (1139 a 3), 14a, 299 f.; (1139 a 15), 14a, b; (1139 a 21-b 5), 14b, 15a; (1139 a 23), 15a, b; (1139 b 15), 15b, 16a; (1140 a 20), 16a, b; (1141 a 3), 16b, 17a; (1141 b 29), 17a, b; (1143 a 12), 17b, 18a; (1143 a 19), 18b

Poet. (21), 200b

Rhet. iii (8), 400a

B.

Bacchylides:—

Odes v. (31 *sqq.* = Pind. *Isthm.* iii. 19 *sqq.*), 10a, b; xi. (192), 437a; xvi. (112), 256a, b

Boethius:—

de Consol. iv. (7, 43), 380b

C.

Caesar:—

[*Bell. Alex.*] (48), 258a
Bell. Gall. i. (40, 7: 42, 1), 444b; (44, 4), 445b; (47, 1), 446a; ii. (4, 2), 444b; v. (12), 206 f.; (29, 6), 416a; (58, 4), 445a; vi. (9, 7: 14, 4), 445b; (31, 5), 358b; vii. (15, 4), 445a; (18-21), 475a; (66, 7), 444b; (86, 2), 445a

[see also 207 ff., 441 ff.]

Calpurnius i. (76), 173a; iv. (63), *ib.*; (101), 260b; v. (81), 173a
Catullus vi. (6 *sqq.*), 121b; ix. (1), 122a; x. (10), *ib.*; xxi. (9), 123a; xxv. (5), 59a, b; xli. (8), 122a; xliv. (21), *ib.*; xlvi. (2), *ib.*; lv. (11), 123b; lxi. (151), 122a; lxiv. (14, 23a), *ib.*; (37), 123b, 260a, b; (207), 122a; (273), 121a, 123b; lxvi. (16), 123a; (55), 121b; lxxi. (1), 122a, 123a; lxxii. (6), 123a; lxxvi. (11), 121b; xci. (3), 122a; ci. (2), 284b; cxvi. (7), 122a

fr. ii. (2), ib.

Cicero:—

ad Att. x. (4, 4), 215b

ad Fam. xiv. (4, 4), 401b

de Domo (78), 177b

de Fin. ii. (23), 402a

de Leg. Agr. ii. (31), 178b

de Oratore iii. (158), 400a (n.)

Div. in Caec. (1), 70a, b; (25), 160a

in Verr. II. i. (149), 160a, b, 305a; iii. (184), 437b

Orator (30), 380a

Parad. (46), 178a

pro Caeccina (98), 177b

pro Rosc. Amer. (20: 99), 437b (and n.), f.

[see also 164 ff.]

C.I.G. i. 569 (Kaihel 128, Cougny, *Anthol.* p. 399), 486a, b

Clemens Alexandrinus:—

Strom. vi. (2, 8), 389a

Clemens Romanus:—

Hom. v. (18), 455a

Columella x. (80, 193, 244, 262, 407), 173b

Crates *ap. Selen.* (Athen. 366 F), 199b

**Hpoewes fr.* 8 (Kock i. p. 132), 435 f.

D.

Demosthenes:—

Orat. (2, 21), 439b; (18, 188 = Longinus xxxix.

4), 254 ff.; (19, 3), 349b; (22, 11), 294a; (31, 14: 34 arg. *ad fin.*); 87, 4, 53: 41, 11:

44, 17), 200a; (45, 42, 53, 59, 68: 47, 4:

48, 7: 53, 1: 54, 6, 20), 200b; (56, 10, 16:

57, 7, 44), 201a; (59, 76), 326a, b; (59, 105:

61, 43), 201a; (61, 54), 201b

Prooem. (2, 3: 26, 3: 29, 3: 32, 2, 3: 33, 2:

34, 1: 39, 3), *ib.*; (53: 4: 55, 1), 202a

Epist. (1, 3), 202a, b; (2, 7), 202b

D

E

Gell

Hero

Hero

6:

2):

29:

3):

(18):

19:

ii.

Dio Chrysostom (ed. von Arnim, Berlin, 1893-6) (§§ 52 *init.*, 63), 347a; (§ 92), 347a, b; (§§ 114, 118, 124), 347b

Dionysius Halicarnassaeus:—

ad Cn. Pomp. (1. 750 : 3. 766), 253a; (3. 776 : 6. 783, 785), 253b
Ars Rhet. (1. 1. 125 : 2. 1. 233 : 7. 6. 277 : 9. 1. 322, 5. 331, 8. 348), *ib.*
de Comp. Verb. (1. 5. 6. 7=21. 146 : 4. 29), 252a; (6. 39, 40, 41 : 9. 50 : 11. 55 : 13. 71 : 15. 87, 89 : 18. 112), 252b; (18. 118, 126 : 20. 136 : 22. 167 : 25. 198, 199, 203, 204 : 26. 213, 214, 224), 253a
de Demosth. (2. 956), 254a; (23. 1026), 254a, b
de Imit. (428), 253a
de Isaeo (4. 592), 253a
de Lys. (3. 459 : 4. 462), 253b
de Or. Ant. (1. 446), *ib.*
de Thuc. (2. 813 : 9. 826 : 51. 940 : 52. 942), 254b

E.

Epiictetus:—

Dissert. 1 (1. 27 : 2. 36 : 4. 10, 16 : 5. 5 : 7. 26), 106a; (9. 11, 26, 27 : 10. 10 : 11. 19, 23 : 13. 3), 106b; (16. 3, 20 : 17. 17 : 18. 11 : 20. 11 : 22. 16 : 25. 17 : 29. 62), 107a; 2 (1. 32), 107a, b; (2. 7 : 3. 3 : 5. 17 : 6. 2, 7 : 8. 7 : 13. 13 : 14. 22 : 16. 30), 107b; (16. 31 : 17. 26 : 22. 24 : 23. 8), 108a; 3 (1. 6. 11 : 5. 9, 17 : 9. 8), *ib.*; (14. 14 : 21. 7 : 22. 14, 59 : 23. 10), 108b; 4 (3. 10 : 4. 14, 38), *ib.*
Encheir. (5. 301b; (12 *fin.*), 108b
fr. (1 *fin.*, 6), *ib.*

Euripides:—

Ale. (16), 13 f.; (119 *sqq.*, 130 *sqq.*), 97 f.; (445 *sqq.*), 99a; (690), 28a
Andr. (87), 27b
Baech. (239 *sqq.*), 435b; (294), 380a; (513), 119a; (775 *sqq.*, cf. 263 *sqq.*), 434 f.; (1060), 119b; (1084), 119a
Cycl. (694), 36a
Hee. (385), 28b; (1184), 27b, 33b
Hel. (1259), 28a, 33b; (1427), 28a
Hippol. (349), 152a
I. T. (208), 198b; (465), 198b, 199a; (579, 633, 914, 986), 199a; (1142 *sqq.*), 199a, b; (1193, 1223, 1351, 1462), 199b
Med. (13), 361a; (61, 90, 98), 28b; (151), 361a; (157 *sqq.*), 362b, 363a; (178), 362b; (234), 361a; (275, 300, 336), 361b; (343), 362a; (350 *sqq.*), 363a, b; (470, 483, 527), 361b; (547 *sqq.*), 366b; (560 *sqq.*), 360b, 361a; (596, 635, 705, 713), 361b; (714 *sqq.*), 12 f.
Or. (503 *sqq.*), 58a
Phoen. (1072), 28b, 29a

G.

Gellius:—

Noct. Att. i. (7, 2), 66b; v. (2, 2), 437a, b; x. (15, 17), 357b

H.

Herodas:—

Mim. iv. (52), 35b
Herodotus i. (2), 152a; (24. 8, 11 : 27. 4 : 32. 6 : 48. 3), 290a; (59. 1. 4 : 65. 5 : 67. 4), 290b; (67. 6 : 76. 5 : 78. 2 : 84. 3), 291a; (87), 409a; (90. 2), 291a; (105. 5), 291b; (110. 4), 294a; (116. 3), 291b; (119), 437a; (132. 4 : 137. 1), 291b; (141. 3), 291b, 292a; (152. 4), 292a; (160. 4), 292a, b; (186. 6 : 190. 4), 292b; (192. 3), 292a; (195. 1 : 196. 5, 9 : 207. 9), 292b; (207. 12 : 210. 2), 293a; ii. (2. 4 : 3. 4 : 5. 1 : 8. 1), *ib.*; (8. 4), 294b; (32.

Herodatus—*continued.*

6 : 39. 4 : 43. 3 : 44. 1 : 51. 1), 293b; (64. 6), 292a; (86. 4), 293b; (93. 7), 293b, 294a; (102. 4 : 111. 2 : 116. 1 : 125. 2 : 133. 3), 294a; (135. 2), 294a, b; (146. 2 : 156. 1 : 172. 2 : 178. 1), 294b; iii. (10. 4), *ib.*; (14), 198a; (23. 1 : 25. 2 : 30. 6 : 34. 4 : 52. 4, 7 : 60. 1 : 71. 7), 295a; (99. 2), 290a; (110. 2), 295a; (116. 3), 295a, b; (119. 3 : 128. 4 : 134. 7 : 136. 8), 295b; (137. 6), 296a, b; (139. 5), 296b; iv. (1. 4), 340a; (11. 3), 340a, b; (18. 1, 2 : 36. 1 : 53. 6 : 76. 2), 341a; (79. 3 : 85. 4 : 99. 7 : 119. 5), 341b; (138. 1 : 157. 3 : 159. 3 : 198. 3), 342a; v. (3. 2 : 9. 3), *ib.*; (13. 5 : 18. 3), 342b; (18. 7 Longinus on), 204a; (24. 1 : 28. 1 : 42. 1 : 50. 3), 342b; (76), 342b, 343a; (79. 3 : 80. 4 : 92. 5 : 99. 1), 343a; vi. (47. 1 : 52. 5, 7), *ib.*; (57. 5), 343a, b; (64. 98. 5 : 107. 5), 343b; (121. 1), 343b, 344a; (129. 304 f. : 139. 3), 291a; vii. (10. 3), 292a; (10. 13 : 23. 4 : 65 : 106. 1), 344a; (143. 2), 344a, b; (157. 3 : 170. 6 : 173. 2), 344b; (191. 2), 344b, 345a; (203. 4 : 220. 5), 345a; (229. 3), 345a, b; viii. (69. 1 : 70. 1 : 74. 2 : 80. 1 : 86. 3), 345b; (99. 1 : 111. 2 : 120. 2 : 142. 2, 6), 346a; ix. (7. 1. 5), *ib.*; (9. 2), 346b; (16), 204a; (16. 9 : 27. 6 : 51. 2 : 52. 2 : 74. 2 : 92. 1), 346b

Hesiod:—

Op. et Dies (780 *sqq.*), 438a; (782 *sqq.*), 438a (n.)

Homer:—

Iliad i. (53), 453a; (418), 147a, b, 241a, b, 289 f.; ii. (751), 404b; (813, 842), 404a; iv. (127 Schol. on), 8b, 384a; v. (204 *sqq.*), 147b, 241a, b; (387), 437a; (706), 409a; viii. (512), 406a; (526), 292a; x. (266 *sqq.*, ep. ii. 102 *sqq.*), 194b, 433a, b; xii. (20), 404a; xiii. (42), 454b; (69, 78), 405a; (115), 405a, b; (366), 405a; (599=716), 404b; (727), 405b; (734), 405a; (777), 405b; xiv. (31 *sqq.*), *ib.*; (72), 404b, (115, 132, 172, 240), 405b; (252), 404b; (271), 405b; (358), 406a; (382), 404b; (484), 406a; xv. (30, 128), *ib.*; (155), 404b; (279), 406a; (307), 405a; (476), 406a; (504), 404b; (522), 405a; (666), 404b; xvi. (74, 76, 203), 406a; (228, 507, 586), 406b; (656), 404b; (692), 384a, b; xvii. (5), 406b; (37=xxiv. 741), 404b; (144), 406b; (535), 405a; (610), 406b; (720, 748), 404b; (759), 406b; xviii. (25), 407a; (93), 404b; (188, 209), 405a; (230, 446, 460), 407a; xix. (200 *sqq.*), *ib.*; (208, 280), 404b; (307), 405a; (326), 407a; (351, 354), 405a; (411), 407a; xx. (77, 164 *sqq.* 247), *ib.*; (259, 370), 404b; xxii. (94 *sqq.*), 407a; (146), 405a; (194), 404b; (223), 407a; (467), 404b; (576), 407a; (611), 407b; xxii. (15), *ib.*; (202 *sqq.*), 403b, f.; (300), 404b; (322, 331), 407b; xxiii. (147), 454b; (151, 320 *sqq.*), 407b; (345, 427), 405a; (542), 404a; (620), 405a; (639), 407b, 408a; xxiv. (292), 405a; (349), 408a; (436), 405c; (557, 616), 404b; (687 *sqq.*), 408a, b; (757=419), 408b

Odyssey iv. (84), 198a; (551), 145b, 339a, b; xvii. (245), 292a; (573), 404b; xix. (259), 241b, 289a, b; xxiv. (336 *sqq.*), 144 ff., 336 ff.

Homer. Hymns ii. (77), 117b; iii. (60, 403), 118a; iv. (33), 117b; (48), 118a; (79), 117b

Horace:—

Ars Poet. (125 *sqq.*, 240 *sqq.*), 39 f.
Carm. I. vi. (13, 20), 380a; xi. (5), 401a; xxxvi. (11), *ib.*; xxxvii. (29), *ib.*
Epode xv. (7*sqq.*), 215 ff.
Epp. I. v. (1), 59b; II. i. (101, 107), 40a
Sat. I. i. (27, 71, 80 *sqq.*, 113), 380a; vi. (126), 400 f.; II. ii. (11 *sqq.*), 216a

I. J.

Josephus:—

Ant. Iud. ii. (6, 7 = Niese 144), 256a, b
Isaeus (3, 61), 307b

Isocrates:—

in Nicocleum (ii.) 43, 394a
Julian (61 B, 70 D, 76 C, 79 A, 80 C, 100 D), 156a ;
(104 B), 156b ; (105 C, 108 A), 157a ; (110 C),
157a, b ; (119 D, 128 A, 130 C, 133 A, 137 D),
157b ; (152 B, 159 A, 168 A, 169 C, 179 C),
158a ; (183 A, 195 C, D, 203 C, 206 C), 158b ;
(219 A, 227 B, 233 B, 252 A, 256 B), 159a ;
(272 A), 159a, b ; (272 D, 273 A, 285 A, 287 C,
299 D, 301 C), 159b
Juvenal i. (126), 283b : (144), 305b : (156 sq.), 465b ;
ii. (143 sqq.), 356a ; vi. (45), 464b : Bodl. fr.
(9 sqq.), 355b, 356a ; vii. (89), 463b : (100), 464a ;
viii. (147), 463b : (207 sq.), 356b, f. ; x. (112),
465a : (189), 464a : (313), 465a ; xi. (148), ib ;
xiii. (59), 463b ; xiv. (28), 437b (n.), 438a ; xv.
(27), 463b : (93), 465a ; xvi. (23), 463b
[see also 218 ff.]

L.

Livy i. (11, 8 sq.), 442b : (51, 4), 442a ; iv. (61, 6),
401b ; v. (21, 11), ib. ; vi. (1, 1) ib. ; xxxix. (23),
178a

Longinus:—

de Sublimitate iii. (5), 458a ; iv. (5), 458b : (6),
203b, 204a, b : (7), 204a ; xii. (3), 458b, f. ;
xv. (3), 458a ; xxi. (1), 202b, 203a ; xxxix
(4 = Dem. de Cor. 188), 254 ff.

Lucan:—

Pharsalia i. (121 sqq.), 112a, b ; ii. (57),
261b : (665 sqq.), 112b ; vi. (558), 284b ; vii.
(323 sqq.), 216a

Lucian:—

de Saltat. (22), 400bLucilius 320, 115a sq. (ed. Marx), 402a, b
Lucretius v. (43 sq.), 205 f. : (568, 574, 585 sqq.),
380a

M.

M. Aurelius Antoninus 1 (6), 18b : (8, 15, 16), 19a :
(17), 19a, 301a ; 2 (8, 6, 14), 19b ; 3 (1), ib. : (4),
19b, 301a : (6), 19b : (8, 12, 15), 20a ; 4 (3, 12,
16), ib. : (17, 19), 20b : (20), 20b, 301a : (38),
301a, b : (50), 20b ; 5 (4), ib. : (6), 20b, f. : (9, 12),
21a : (23), 21a, 301b : (26, 28, 29, 31, 35), 21b ;
6 (10), 21b, f. : (11), 301b : (12, 13, 14, 16, 27,
30), 22a : (38, 44, 46, 47, 50), 22b : (55), 22b, f. ;
7 (3), 23a : (23), 301b, f. : (30, 34), 23a : (51),
302a : (55), 23a : (58), 23a, 302a : (64), 23a ;
8 (1), 302a : (3), 23a, b, 302a, b : (8, 16), 23b :
(20), 302b : (22, 30, 32), 23b : (35), 23a, b : (37),
302b : (45), 24a, 302b : (48, 52, 55, 58), 24a ;
9 (8), 302b : (9), 24a, 302b : (21), 24b : (41),
24a, b : (42), 283b ; 10 (6, 7, 8, 9, 10), 24b : (19),
24b, f. : (23, 25, 27, 31, 33), 25a : (34), 25a, b,
302 b : (36), 25b ; 11 (9, 11, 16), ib. : (18), 25b,
302b, f. : (37), 303a ; 12 (1, 2, 5, 8), 26a : (11),
303b : (12), 26a, 303b : (16, 27, 31), 26b

Marmor Parium:—

Ep. (8, 9, 16), 268b ; (17), 268a ; (31, 32, 42),
268b

Martian:—

Lib. Spect. (28, 10), 462 b
Epigr. i. (108, 8), 463a ; iii. (13, 2), 462b ; iv.
(8, 11), 463a ; v. (20, 11), 303b : (66, 2),
462b : (84, 5), 45a (n.) ; vi. (14, 4), 463a :
(43, 9), 463b : (64, 3), 463a : (70, 10 : 71, 4),Marzial—*continued.*462b ; ix. (20, 3), 463b : (48, 8), 462b ; x.
(56, 6), 463b ; xii. (*Epist.* 14 : 55, 11), 462b :
(57, 8), 59b ; xiv. (29, 2 : 216, 2), 462b

N.

New Testament:—

St. John xx. (17), 229a, b
Acts xxviii. (16), 329a (n.)

O.

Origen:—

c. Cels. I. (capp. xii., iv.), 109a : (capp. lvi.,
lxi.), 109b

Ovid:—

ex Pont. iv. 2 (35 sq.), 150a*Her.* [xix.] (111 sq.), 215b

Oxyrhynchus Papyri (part iv. 1904):—

Pap. 685 (= Schol. in *Il.* xvii. 728), 197a, b ;
Pap. 769 (= *Il.* xiii. 344), 197b, f. ; Pap. 773
(= *Od.* ii. 346), 198a

P.

Pausanias i. (20, 3), 326b, f. ; vi. (19, 5), 322a

Petronius (52), 399b

Philostratius:—

Vit. Soph. (p. 514, cf. Longinus *de Subl.* xii. 3),
459a

Pindar:—

Isthm. ii. (10), 436a ; iii. (19 sqq. = Bacchylides
v. 31 sqq.), 10a, b*Nem.* iv. (1 sqq.), 148 f. : (25), 437a, b ; vii.
(25), 436a ; viii. (32 sqq.), 149 f. ; x. (11),
436a*Ol.* i. (81 sqq.), 437a

Plato:—

Alcib. II. (*init.*), 292a*Apol.* (20 E, 21 A), 30a ; (30 C), 27a*Critias* (107 C, 109 D), 298 (and n.) ; (110 E),
299a, b : (116 C), 298a ; (121 A), 296b*Euthyd.* (271 C, 286 E), 277b*Laws* (741 C Longinus on), 203b ; (778 D
Longinus on), 204a, b ; (801 B Longinus on),
202b, 203a*Minos* (320 A), 100a*Phaedo* (74 D), 120b ; (76 C), 162a ; (99 D sqq.),
109 D), 120a ; (110 B), 121a, b ; (110 E,
111 C), 120a ; (113 B), 121a ; (114 B), 120a ;
(114 C), 162a*Phaedrus* (246 C), ib.*Rep.* (359 D), 100a, b ; (363 D), 100b ; (364 C),
100b, f. ; (364 D), 101a, b ; (365 B, E), 101b ;
(367 D), ib. ; (566 E), 438 f.*Symp.* (174 D), 292a*Timaeus* (29 D), 101b

[see also 99 ff., 296 ff.]

Plautus:—

Amph. (174 sq.), 109a ; (634, 672), 314b*Asin.* (545 sqq.), 315a ; (632), 109b*Aul.* (406), 314a (n.)*Bacch.* (602), 315a ; (932), 313a*Capt.* (479), 314a (n.)*Cas.* (502), 461b ; (571), 313a ; (625), 313b ;
(814), 110a, 315a (n.) ; (839), 313a*Merc.* (319 sq.), 314a (and n.)*Mil. Gl.* (304, 863, 1042), 110a*Most.* (73), 110a, b ; (601, 832, 1067), 110b*Pers.* (97, 105 sqq.), ib.*Poen.* (331), 313a ; (1004 sq.), 312b ; (1051),
110b, 312b, f. ; (1225), 312b

Plautus—continued.

Pseud. (132), *ib.*; (615), 110b
Rud. (96, 384, 687 *sq.*), 111a
Stich. (175), 312b; (704), 313a
True. iv. 3 (heading), 111b

Pliny:

Hist. Nat. xxxiv. (88), 332a

Pliny the Younger:

Epp. iii. (6), 446 f.; ix. (39), *ib.*

Plutarch:

C. Gracch. (8), 179b

Demosth. (4, 5), 250a

Propertius I. ii. (9 *sqq.*), 318a, b; vii. (16), 317a; viii. (36), 317b; xix. (22), 320a; xx. (17 *sqq.*), 317a; xxi. (7 *sqq.*), 320a; II. iv. (9), 318a; vi. (41), 318b (n.); xii. (18), 320a; xvii. (15), 320b; xxx. (8), 318b; xxxii. (33 *sqq.*), 319a; III. i. (27), 318b, (n.); ii. (16), 318b; vi. (9), 320b; ix. (44), 320a; xiv. (19), 319a (n.); xviii. (24), 318b (n.); IV. i. (81), *ib.*; ii. (28), 317b, 320a; iii. (38), 320a; (55), 318b (n.); viii. (48), 318b; xi. (53 *sqq.*), 320b

S.

Seneca:

Apocol. (5), 303b; (12), 303a, b; (13), 303b, f.; (15), 303a
[*Herc. Oed.*] (95), 44b; (102), 47b (n.); (314), 49a (n.); (335 *sqq.*), 215b, 217b, f.; (344), 49a (n.); (484, 563 *sqq.*), 50b; (751 *sqq.*), 51b; (858 *sqq.*), 52b; (954), 53a; (1217), 44b; (1269), 174b, 1759, 45a

Sidonius Apollinaris:

Ep. (1, 5; 6, 12, 6: 7, 7, 1: 8, 2), 283b
Silius Italicus i. (4), 261b; (46, 71, 156, 316), 173b; (378, 477), 174a; (613), 358a; (656 *sq.*), 174a; ii. (21, 86, 166, 508, 614), *ib.*; iii. (98), *ib.*; (328 *sq.*), 358f.; (520), 174a; iv. (188), *ib.*; v. (101 *sqq.*), 358a, b; (619), 358b; vi. (32), 174a; (459), 358b; vii. (269, 273, 606), 174a; viii. (41), *ib.*; ix. (165, 347), *ib.*; x. (229, 462), *ib.*; xi. (479), *ib.*; (669), 174b; xv. (549), *ib.*

Simondes Amorg.

(17), 257b

Simplicius:

de Caelo (476, 11 *sqq.*), 205a, b

Sophocles:

At. (186), 150 ff.; (278 *sqq.*), 152b; (384), 33a; (1141), 230a; (1183), 292a
Ant. (211), 230a; (546), 29b
El. (395), 27a, 32a; (709), 230a; (831), 33a
O.C. (426), 438b; (1159), 29b; (1223), 1453, 230a
O.T. (839 *sqq.*), 1011, 152b; (1031), 230a; (1182), 152b; (1264), 230a
Phil. (550), 353a (n.); (574), 29b, 33b
Trach. (116), 230a
fr. (587, 5 Dindorf), *ib.*
Vit. Soph. (Dind. 5 p. 12 l. 66), *ib.*

Statius:

Achill. i. (152), 260b; (265), 176a; ii. (123), 358b
Silv. i. (*praef.* II, 3, 6), 176a; (2, 183), 175a; (2, 235), 175a, 176b; (3, 41, 89: 4, 4, 61: 5, 10, 30), 175a; ii. (*praef.* I, 14), 176a; (1: 50), *ib.*; (1, 130: 2, 81, 93, 136), 175a; (2, 140), 176a; (3, 38), 176b; (3, 69: 5, 1), 175a; (6, 42), 176a; (6, 77), 176b; (6, 79), 175a; (7, 14), 176a; iii. (1, 157: 3, 15, 71 *sqq.*) *ib.*; (4, 73), 175b; iv. (3, 19, 59), 176b;

Statius—continued.

(3, 138), 176a; (4, 102), 176b; (5, 9), 176a; (7, 35: 9, 30), 175b; v. (1, 6, 19), 176a; (2, 6, 83), 175b; (3, 13, 36, 57), 176b; (3, 87), 175b; (3, 94), 176b; (3, 112), 176a; (3, 114, 127), 175b; (3, 129), 176b; (3, 149), 175b; (3, 180), 176b; (3, 183), 175b; (3, 209, 232 *sqq.*), 176b; (3, 269), 176a; (6, 10), 175b
Theb. i (16, 18, 45, 227, 460), 174b; (517), 175b; ii. (417, 514), *ib.*; (638), 174b; iii. (101), *ib.*; (211, 327), 175b; iv. (145, 665), 174b; (717), 175b; v. (108, 115), *ib.*; vi. (821), 176a; vii. (123), 174b; (338), 176a; viii. (203), *ib.*; (268), 174b; (522), 39a, b; (619), 174b; ix. (249), *ib.*; (501), 175a; (531, 694), 176a; (787), 175a; x. (312), 176a; (527), 175a; xi. (339), 261b; (521), 176a; xii. (384, 463, 474), *ib.*
Strabo ix. (5, 3), 259b; (5, 6), 258a; xxxiii. (41, 784), 198a
Suetonius :—
Calig. (30), 354a, 355a

T.

Tacitus:

Agric. (3 = Hor. *Epp.* II. i. 247 *sqq.*), 267b; (22 *sqq.*), 58b; (32), 57a; (46), 287a, b
Ann. iv. (49 *sqq.* = Sall. *Hist. fr.* ii. 87), 284b; xi. (4), 380a; xii. (65), *ib.*; xiii. (26), *ib.*

Theocritus:

Idyll. i. (51), 251a, b; xv. (15 *sqq.*), 437b
Theognis (5 *sqq.*), 392a; (19 *sq.*), 344b, f.; (603 *sqq.*), 392a; (763 *sq.*), 392a, b; (769 *sqq.*), 388b, f.; (773 *sqq.*), 392a, b; (776 *sq.*), 392b (n.); (807, 891 *sqq.*), 1103 *sq.*); 392b; (1253 *sqq.*), 393b

Theophrastus:

Characters (7), 399a

Thucydides i. (9, 5), 152a; (123, 1), 409b; ii. (15), 326a; (48), 440b; vi. (1, 2), 408a; (13, 1), 409b; (31, 5), 408a; (33, 2), 409b; (38, 2), 408a; (41, 3), 408b; (51, 1), 408b, 409b; (53, 2: 54, 5: 59, 3: 61, 1: 69, 3: 70, 1: 74, 2), 408b; (80, 3) 410a; (87, 4: 88, 1: 89, 6: 94, 2: 99, 2), 408b; (101), 283b; viii. (108), 440b

Tibullus I. i. (14), 284b; vi. (1 *sqq.*), 213a; (15 *sqq.*), 213a, b; ix. (23 *sqq.*), 213b

Paneg. *Mess.* (140 *sqq.*), 214a, b; (173), 214b

Tzetzes:

Chil. vii. (670), 439a, b

V.

Valerius Flaccus:

Argonautica ii. (61), 275b; (381), 274a; iii. (121), 275a; (197), 275b; iv. (754), 275a; v. (371), 275b; vii. (230, 318, 375), *ib.*

Virgil:

Aen. iv. (225), 260 f.; vii. (695 *sqq.*), 38a, b; viii. (543), 261b; ix. (339 *sqq.*), 217b; x. (408), 38b; xi. (690), 39a, b
Georg. i. (92 *sqq.*), 215b; ii. (315, 382), 261b; iii. (369), *ib.*

X.

Xenophon:

Anab. v. (7, 26), 152b, 440b

Hellen. i. (7, 20), 292a

Mem. i. (4, 3), 323a; iii. (10 *sqq.*), 323 ff.

III.—INDEX VERBORUM.

A.—GREEK.

A.

ἀβατον = 'no admittance' (inscr.), 237a
 ἀγκάλη, ἀγκάλωσ (lexicogr.), 398b (and n.)
 ἀγύραστον, 244a, b
 ἄδειν (= ὑμεῖν), 101a
 Ἀδμων ('Αδμητος), 323b
 ἀθεος (of things), 201b
 αἰχνία, 243a
 αἰζήνος, ib.
 αἴνος ἐπιτέμβιος, 9a, b, 385b
 -αις, -αιρ, -αιρ (acc. pl.), 245 f.
 αἴστα, 241b, 289b, f.
 αἰσκαλαπός, 243a
 αἴστεα, 242b, 243a
 αἴών ('body, ' bodice'), 256a, b
 ἀκολασία, 230a, b
 ἀκονέιν + gen. ('to hear of'), 295a
 ἀκρωνία (lexicogr.), 396b, f.
 ἀκρωτήρια (= απελέξας ?), 84b
 ἀλιάσσιος, στεγάσσιος, etc., 244 f.
 ἀλλά and ἀλλα confusion between, 252b
 ἀλλο μεν οιδέν . . . δε . . . , 100b
 ἀλλοίος, 324b, f.
 ἀλλως (δῶνται), 296b
 δεν and δη, confusion between, 344a, 345a
 ἀνά (άνα), 366b
 ἀναγραφείς, 418b, 422a, 423b
 ἀνακαλυπτήρια, 378b
 Ἀντίων ('Αντίμαχος), 323b
 ἀνωθεν (ruris), 347a
 ἀπ' ἀγκάλης, 397b (and n.), 398a
 ἀποτομής (έκτομη), 398b
 ἀπτεσθαι (sensu medico), 148b
 ἀργας, 250 f.
 Ἀρίων ('Αρίμαχος), 323b
 Ἀριστογέτων ('Αριστοδητος), 324a
 Ἀρκάδιος (adj. ?), 291a
 Ἀρμάτεστοι, 250a
 ἀσθενής, 59a
 ἀστροβλητος, 284b
 ἀτι (= ἀτινα), 247a, b
 ἀτιμος ('unassessed' ?) 406a

B.

βαλῆν (βάλιν) = 'king,' 417a
 βέθηκα (and compounds), 350a, b
 βραβευταί, 418b, 419a

Γ.

γαλῆν, γαλῆν (Δρ. Ran. 302), 364a
 γερνώς (= floruit), 155b
 γνώμη, γνώμην ξχειν, συγγνώμη, 18b

Δ.

δαμάρμενος ('Αρμενος), 323b
 δείλαν (δρᾶν τι), 363b
 δεῖσθαι (= βούλεσθαι), 340b
 δεύτερος πλοῦς, 120a
 Δημητρα (heterocl. nom.), 118b
 διά, ἀνά (accent.), 366b
 διακαλύπτει (aor. opt. !), 246b, f.
 διδόναι (= διδοσθαι λέγειν), 100b, 101a
 Δίκα (Μητριδίκα), 323b
 δι (critical mark), 198a, b

E.

ἐγγίγνεται τινι σχολή (?), 252a
 ἐδανώς (ερ. σφεδανώς), 405b
 ἐκουστός (= εἰκοστός), 242 ff.
 εἰνεκα (οινέκα), 448b, 449b
 ἐκτραπάδιτα (Hesych.), 398b
 ἐκνούδιτα (numism.), 474b
 Ἐπαρθόίτος ('Ἐπαρθά'), 323b
 ἐγήκοος, (inscr.), 368a, b
 ἐπι δήν, 453b, f.
 Ἐρεμβοί (Hom. Od. iv. 84), 198a
 ἐσεις, 448b, f.
 ἐς αἵριον τα σπουδαῖα, 59b
 ἐτά (Hesych.), 436a
 Εὑρισάλινθος, 417a
 Εύριδαμηρός (Ούρι-), ib.
 ξχειν and λέγειν, confusion between, 341b
 ἔως, μέχρι with fut. (?), 206

Ζ.

ζωτει, 417a

Η.

Ηράκιων ('Ηράκλειτος), 323b

Θ.

θησαυροί, 322b
 θιάφειστος, Θεισπιεύς, 243a, b (n.)

Ι.

Ιάσων, 148b

Κ.

κ and μ, confusion between, 159a
 καί and η, confusion between, 106b, 108b
 and ς, confusion between, 106b, 108a

*
Πα

acis
ago
alte

κακῶς (=ἀλλως), 36a, b
καλός and *ἰκανός*, confusion between, 23a
καρδιοβολεῖσθαι (Hesych.), 35b
κάτω, *ἄνω* (naut.), 375a
Κένταυροι, 149a
κεχήνατε, κεκράγετε, 349a
κινδυνεύειν with gen. (!), 200a
κλίμακ, *κλιμακάδης*, 199b
κράτις, κρατίζω, κρατιστός, 251a, b
κρίσεις (=πάθη), 457a
κύριος (over women), 231a, b

Δ.

λαγόνεσσιν, 250a
λόγος and *νόμος*, confusion between, 101b

Ν.

μανθάνειν, συνιέναι, 17b, 18a
μελάμπυνος (=πύγαργος), 250b
μετά with gen. (=‘among’), 120b
μὴ τέρα (in prohibitions), 29a
μηκέτι (in prohibitions), *ib.*
μηποτε (in prohibitions), *ib.*
μισθωτάτι, 418b

Ο.

ν and *η*, confusion between, 200a, 345a
νιν (plur.), 148a, b
ό.
δικαί, 429a, b
διλδός, 100a
οἱ Ιἴω, 438a
οἰκῶν ἐν, 428a, b
οἰλαι (=οἰλαι δεῖν), 157b
δὲλγον *μεταβάτις* (διποθάς), 391a
ζμοιος ἡ, 106b
δν and *δταν*, confusion between, 100b
όνομάειν, ὄνομαίειν, 145 f., 337a, 338b, f.
δρε νν (with imperat.), 295b
δρρόθηλος, 257a
δρροπήγιον, *ib.*
όροθηρη, 256b, f.
όροτρίλινα, 257a
ον (with infin.), 200b
οὐν ἀσκίφ (Hesych.), 435a
οὐν ἔτός, 436a
οῦνεκα (=εὗνεκα), 448b, 449b
οὐνία and *οίκια*, confusion between, 253b
ψιλανδ λίθος, 83a

Π.

* (critical mark), 195b
Παιδεσσι, Παιδεστι, 250a

παρασύρειν (=παρέλκειν), 198a
παρέλκει (gramm.), *ib.*
παρέντατοι, 402b
περίνεφ, 371b (n.)
πέφυκ with fut. infin. (?), 252b
πηλός (πηλινα ποτήρια), 84b
πιαρ, 118a
πόδεσσι, etc., 247b ff.
πολλοστός (nom. !), 200a
πονηρός (polit.), 410b
Ποσειδανιαστάτι, 237a
πραγματευτάτι (=negociatores), 417a, b (n.)
πράτις (=πάθος), 350a
πρεσβύτεροι (inscr.), 137b
προέχειν, 346b

Ρ.

ρ and *ι*, confusion between, 21b, 22a
ρηστάνη =‘good will’ (!), 295b
ρυθμός, 255a

Σ.

σβεννύναι (and compounds), 199a
σταφυλοδρόμοι, 99b
στρατηγὸς ἐπὶ τῷ θήραν τῶν ἀλεφάντων (inscr.), 137b
συζητησις, 109a

Τ.

ταρρ γενεαίρ, 245b
τέκμαρ, τεκμορένιν, 421 ff.
τετράδ, τετράδη (Mod. Grk.), 36b, 118b
τέχνη, 16a, b
τοσαντάκις μύρια (?), 19b
τοῦ κακοῦ (Mod. Grk.) =*κακῶς*, 36b
τρισκαλέκα, 436 ff.
Τρεγοδόνται (inscr.), 137b

Υ.

νέεσσι, 250a
ὑπολείπεσθαι, -λειψις, -λειπτικός (astron.), 205b

Χ.

χαρά (Hesych.) =*Χαρράν*, 396a
Χειρων, 148b

Ω.

ῳ (accent.), 367b
Ѡ, the symbol (in Plautus and Terence), 111a, b
Ѡρορε, 405a
Ѡ ἐν ἀρίστοις (?), 19b
Ѡ ὅτε (δικα) sine verbo, 149b

B.—LATIN.

A.

acies, acumen (topogr.), 38a, b
ago (Plant.), 110a
alteratio, 60b

Amyntiani, 418a
apex, 357a
-ato, 213a, b
avitum et patritum, 418a
aurea tunica (Juv. viii. 207), 357a

C.

consuetudo, habitus, 256b
contarier (?), 313a
continuatio (offic.), 178b

D.

deicio (cf. *elicio*, 109b, 110a)

E.

erego (*ergo*): *erega* (*erga*) † 313a
exspectare = *morari* (?), 260a, b

F.

ferre (= 'to beget'), 44a
frumentarii (cf. *peregrini*), 329a (n.), 330a

G.

galerus (Juv. viii. 208), 356b, f.
genus (= *genus humanum*), 41b, 44a
gigans, 45a

H.

hesternus and *externus*, confusion between, 261b

I.

iecur (= *cor, pectus*), 44b, 45a
improspere, 284b
in magno miscere (*poscere*), 465a (n.)
insinuare (Lucr.), 206a, b
interim (= 'sometimes'), 44a (n.)

L.

lego, compounds of in Plautus, 109b
ludifico, *ludificor* (Plaut.), 110b
lusus (subst.) 400b,

M.

maccare (cf. Grk. *μάστειν*), 111a

THE CLASSICAL REVIEW.

N.

Neptunus (= *mare*), 214b
nodi (Fest.), 357a, b

O.

offendices, 357a
orbis (= 'upper world'), 46b

P.

pensare, 45a
pilleus, 357a
posterula, postica, posticum, 257b
presus (orat.), 459b
princeps peregrinorum, 329a (n.), 330a
prius, pius, proprius (Plaut.) †, 313a, (and n.)

Q.

quiescere (= *tacere* trans.), 54a
quin (with imperat.), 314b
quie, que (nom. pl.), 70a, b
quo agis? and *quo te agis?* (Plaut.), 110a
quoius, quoivius (Plaut.), 316b
quotus, 44b

S.

senescere, desiderare, sideratus, sideratio 284b
siccus, 45a (and n.)
spira, 356b, f.
subligaculum (*retiarii*), 354a, 355a

T.

tales ferreae (Caes. B. G. v. 12), 207a, b
terra sigillata, 185b, f.
tributum, tribuere, tribus, 284a
tunica retiarii, 354 ff.
turbare (intrans.), 217a, b

U, V.

virea (= 'wire' †), *viriae*, 110b
vis (= *φάρμακον*), 50b
vita (*αιών*), 256a, b
ulnus (?), 315a





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CONTENTS

EDITORIAL AND GENERAL:	PAGE
The Reform of Latin Pronunciation	431
ORIGINAL CONTRIBUTIONS:	
The Doloncia. A. LANG	432
On Two Passages in the <i>Bacchae</i> . G. N. NOR-	
WOOD	434
'Erē in Old Comedy. W. HEADLAM	435
On Aristophanes <i>Peace</i> 990. J. P. POSTGATE	436
Uncanny Thirteen. J. P. POSTGATE	437
Note on Plato <i>Republic</i> 566E. PAUL SHOREY	438
A Marvellous Pool. W. HEADLAM	439
The Perfect Subjunctive, Optative, and Im-	
perative in Greek.—A Reply. E. A.	
SONNENSCHEIN	439
Pronunciation of Δ, Θ, ΟΙ, and the Aspirate.	
W. H. D. ROUSE	441
Repraesentatio Temporum in the <i>Oratio</i>	
Obliqua of Caesar (continued). J. P.	
POSTGATE	441
Note on Pliny, <i>Epp.</i> iii. 6, ix. 39. A. W.	
VAN BUREN	446
REVIEWS:	
Sharpley's <i>Peace of Aristophanes</i> . T. NICKLIN	447
Stewart's <i>Myths of Plato</i> . HERBERT	
RICHARDS	449
Oswald's <i>Prepositions in Apollonius Rhodius</i> .	
R. C. SEATON	452
REVIEWS (continued)—	PAGE
Von Arnim's <i>Stoic Fragments</i> . A. C. PEAR-	
SON	454
Vahlen's <i>Longinus</i> . W. RHYS ROBERTS	458
Whibley's <i>Companion to Greek Studies</i> .	
RONALD M. BURROWS	459
The <i>Corpus Poetarum Latinorum</i> , Part V,	
and Housman's <i>Juvenal</i> . W. M. LINDSAY	462
CORRESPONDENCE:	
Professor Buecheler's Jubilee. JOHN E. B.	
MAYOR	466
ARCHAEOLOGY:	
Triremes. CECIL TORR	466
Gardner's <i>Grammar of Greek Art</i> . F. E.	
THOMPSON	467
Perrot's <i>Praxiteles</i> and Collignon's <i>Lysippus</i> .	
G. F. HILL	468
Svoronos' <i>National Museum of Athens</i> . JOHN	
ff. BAKER-PENOYRE	469
Hill's <i>Greek Coins of Cyprus</i> . G. MACDONALD	470
Monthly Record. F. H. MARSHALL	471
Archaeological and Numismatic Summaries.	
H. B. W. and WARWICK WROTH	472
SUMMARIES OF PERIODICALS	475
BOOKS RECEIVED	477

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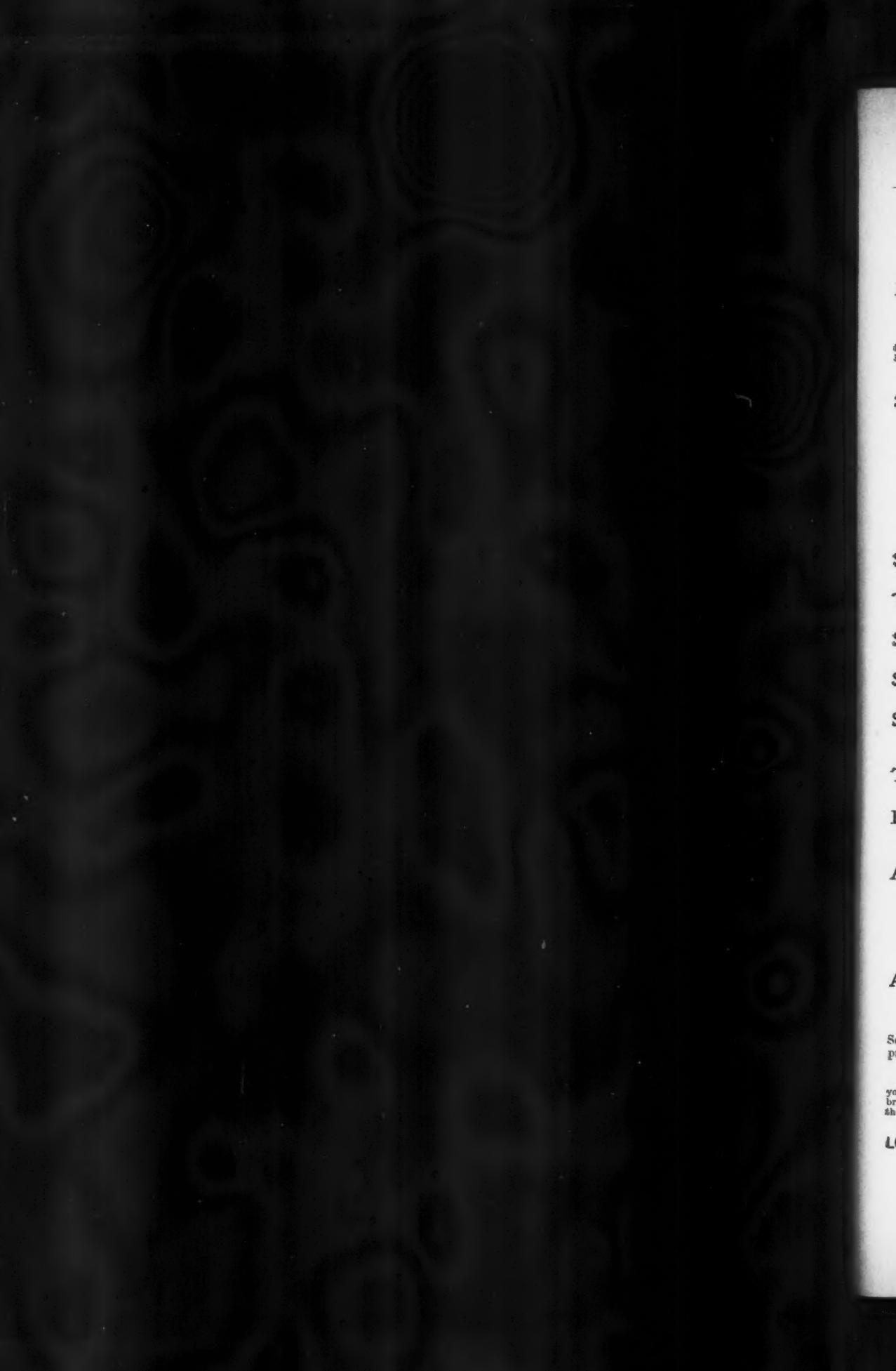
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